677·643
Hol/Rug
63967

00063967

Digitized with financial assistance from
Observer Research Foundation
on 01 June, 2019

RUGS—ORIENTAL AND OCCIDENTAL

ANTIQUE TABRIZ SILK RUG.

Size, 8 x 6. 3.

This interesting and valuable rug is of antique Tabriz weave, of finely blended colors and rare design. It represents the individual squares on the floor of a mosque, each one of which may be occupied by a worshipper kneeling in prayer. Rugs with a single design of this kind are usual, but a grouping of many spaces in one rug is rare. Forms of the Tree of Life are represented in different panels, and the border is very rich and handsome. The weave is fine, the texture soft and firm The rich and splendid hues of the various panels are so soft in tone that, while there are several different colors in juxtaposition, they have been arranged so deftly and artistically that the harmonious effect is perfect. It is impossible to describe in words the mellow richness and rare art displayed in this unique fabric of the loom.

Reproduced by courtesy of Messrs. A. A. Vantine & Co., New York.

RUGS

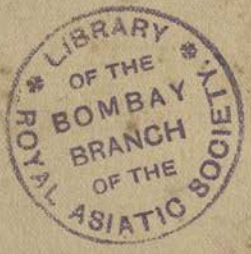
ORIENTAL AND OCCIDENTAL ANTIQUE, AND MODERN

A *Handbook* for Ready Reference

By

ROSA BELLE HOLT

63967



CHICAGO
A·C·McClurg & Co·
1901

G

Vx-a-43

677.643
Hol/Rug
63967

COPYRIGHT
A. C. McCLURG & Co.
1901

00063967

CONTENTS

		PAGE
Introduction	. . . . .	xv–xvi
Section I.	History and Details of Rug-Weaving	1
Section II.	Rug-Weaving in Egypt, Persia, and Turkey	35
Section III.	Rug-Weaving in India, Afghanistan, Beluchistan, Turkoman, and Caucasus	61
Section IV.	Polish and Miscellaneous Oriental Rugs	83
Section V.	Rug-Weaving in the Occident, Great Britain, and the United States .	101
Section VI.	Miscellaneous Information . . .	118
Bibliography	. . . . .	149
Index	. . . . .	153

LIST OF ILLUSTRATIONS

		PAGE
Plate I.	Antique Tabriz . . .	Frontispiece
Plate II.	Soumak	12
Plate III.	Shiraz	16
Plate IV.	Kazak	20
Plate V.	Camel Hair Mat from Hamadan	24
Plate VI.	Old Persian	28
Plate VII.	Sarakhs	32
Plate VIII.	Samarkand	38
Plate IX.	Sinna	42
Plate X.	Khorassan	46
Plate XI.	Old Ghiordes Prayer Rug . .	50
Plate XII.	Khilim	54
Plate XIII.	Arabian	58
Plate XIV.	Indian Prayer Rug	64
Plate XV.	Afghanistan	70
Plate XVI.	Tekké Turkoman	74
Plate XVII.	Daghestan	78
Plate XVIII.	Old Persian Silk Rug . . .	86
Plate XIX.	Antique Chinese Wool Rug . .	90
Plate XX.	Old Kirman	94

List of Illustrations

		PAGE
Plate XXI.	Derbent	100
Plate XXII.	Old Anatolian Prayer Rug . .	104
Plate XXIII.	Feraghan	108
Plate XXIV.	Navajo Blanket	114
Plate XXV.	Turkish Loom and Weavers .	122
Plate XXVI.	Vats for Washing and Dyeing Wool	128
Plate XXVII.	Indian Loom and Weavers . .	132
Plate XXVIII.	Map	136
Plate XXIX.	Indian Rug Designers . . .	140
Plate XXX.	Wool Drying after Dyeing . .	144
Plate XXXI.	Rugs being Transported . . .	148

INTRODUCTION

WHILE there is a singular lack of books in the English language treating directly of Rugs,—a theme which is so intensely interesting to buyers,—it is noteworthy that under the category of Oriental Carpets are to be found a few volumes of interest. These, however, are too rare and expensive for the general reader. For this reason I have undertaken to present in a concise form certain facts that may enable a novice to appreciate the beauty and interest attaching to rugs, and assist a prospective purchaser in judging of the merits of any particular rug he may desire to possess.

For much valuable information on the subject I am indebted to publications which are referred to in my Bibliography, to correspondence with Ministers to Oriental countries and Consuls residing therein, to interviews with rug dealers in various cities, and to certain learned Americans, Armenians, Greeks, Syrians and Turks. It has also been my good fortune to be intrusted, for purposes of description and re-

production, with many beautiful and rare rugs, from owners who cherish them as treasures. These true rug-lovers have generously contributed to whatever there may be of interest in this book.

R. B. H.

New York City,
August 1, 1901.

I

HISTORY AND DETAILS OF RUG-WEAVING

THE HISTORY AND DETAILS OF RUG-WEAVING

The History

IN the house beautiful, rugs impart richness and represent refinement. Their manufacture was one of the earliest incentives for the blending of colors in such harmony as to please the eye and satisfy the mind; consequently, it is one of the most important of the industrial arts. Since the days when ancient peoples first lay down to sleep wrapped in the skins of animals, the human intelligence has quickened, and as the race has become more civilized, rugs have gradually taken the place of skins. Thus began the industry of rug-weaving, and it has grown to such an extent that it is now of world-wide importance.

The word Rug is used in this volume in the following sense: "A covering for the floor; a mat, usually oblong or square, and woven in one piece. Rugs, especially those of Oriental make, often show rich

designs and elaborate workmanship, and are hence sometimes used for hangings." In several books rugs and carpets are referred to as identical. In fact most written information on rugs has been catalogued under the term carpets; and there seems to be good reason for assuming that the terms tapestries and carpets, as used in ancient times, were synonymous with the word rugs of the present day, for these were spread loosely on the floor without the aid of fastenings.

Historical references to spinning and to the weaving of tapestries date back to a very early period. An ancient Jewish legend states that Naamah, daughter of Lamech and sister of Tubal-Cain, was the inventor of the spinning of wool, and of the weaving of thread into cloth.

On at least two of the wonderful rock-cut tombs of Beni-Hassan, in Egypt, — B. C. 2800-2600, — there are pictures of weavers at work. In one, women are filling a distaff with cotton, twisting it with a spindle into thread, and weaving this on an upright loom. Beside them is a man, evidently an overseer, watching the weavers and their work. The other wall painting represents a man weaving a checkered rug on a horizontal loom. Other monuments of ancient Egypt and of Mesopotamia bear witness that

the manufacture of rugs dates a considerable time prior to 2400 B. C.

At Thebes a fresco, dating 1700-1000 B. C., represents three men weaving at an upright loom. A small rug, discovered in that city some time between the years 666 and 358 B. C., and now in the possession of Mr. Hay in England, is described by Sir J. Gardner Wilkinson as follows: "This rug is eleven inches long by nine broad. It is made like many carpets of the present day, with woollen threads on linen string. In the centre is the figure of a boy in white, with a goose above it, the hieroglyphic of 'child' upon a green ground, around which is a border composed of red, white, and blue lines. The remainder is yellow, with four white figures above and below, and one at each side, with blue outlines and red ornaments; and the outer border is made up of red, white, and blue lines, with a fancy device projecting from it, with a triangular summit, which extends entirely round the edge of the rug. Its date is uncertain, but from the child, the combination of the colors, and ornamental border, I am inclined to think it really Egyptian, not of the Pharaonic, but of the Greek and Roman period." Dr. Samuel Birch, who edited the last edition of Wilkinson's work, affirms that this is so.

On the marbles of Nineveh is represented the

pectoral worn by Sardanapalus. It is an exact miniature of a Kurdish rug of modern times. The Tree of Life, the motive of most of the Persian rug designs, is in the centre, and the border is ornamented with rosettes and bars.

Phœnician Art is intermediate between Egyptian and Assyrian. The color most prized in the art of Phœnicia was the rare and beautiful purple (properly crimson) dye used exclusively for the garments of royalty. For centuries the process of making this dye was lost, and even at the time of its highest fame it was familiar only to the maritime Canaanites, who procured the color from an animal juice of the murex, a shell-fish. The shell-fish and the dye were known to the ancients as conchylium.

When Cleopatra, the famous Queen of Egypt, went to meet Cæsar for the first time, she knew that he would not allow her to enter his presence if recognized, and therefore she cleverly had herself carried into his palace wrapped in a rug of the finest texture. It may well be imagined that the unexpected disclosure of the charms of this subtle Egyptian shared largely in bringing the great Roman general into her toils.

Besides biblical writers, Homer, Æschylus, Plautus, Metellus, Scipio, Horace, Pliny, Lucan, Josephus, Arrian, and Athenæus all speak of rugs. For people interested in rugs the search for these allusions is a most fascinating occupation.

The Egyptians bestowed the greatest care and patience upon the rugs they wove, as upon all else of their handiwork. They spread them before the images of their gods, and also on the ground for their sacred cattle to lie upon. They loved Nature intensely, and, like true lovers, they seemed to have reached her very heart, and they symbolized her works in their artistic designs. Even to this day many Oriental rugs have symbolic signs borrowed from the works of Nature.

In design and color the rugs woven to-day in the Orient are similar to the Assyrian and Babylonian textile fabrics of B. C. 1000-607 (Fall of Nineveh) and 538 (Fall of Babylon). At that early period these textiles were used for awnings and floor coverings in the palaces of the Assyrian kings Sargon, Sennacherib, Esarhaddon and Sardanapalus. The designs on the stone slab from the palace of Koyunjik, Nineveh, and on the door-sill from the palace at Khorsabad, are probably copied from rugs.

Beginning in Egypt and Chaldea, the manufacture of rugs was carried into Assyria, and then into Asia Minor. Ancient Egypto-Chaldean forms are occasionally seen in modern rugs, but usually in a modified form. For a long time the industry of rug-weaving was supreme in the countries mentioned, but about B. C. 480 the Greeks especially arrived at a high state of

perfection in this art. Later, it was corrupted by the Byzantine (Lower Roman) influence. In the seventh and eighth centuries the Saracens came into power in the Sassanian Persian Empire and in the African and Syrian provinces. These Saracens believed that all labor tended to the glory of God, and on their western campaigns they carried rug manufacture into Sicily, Spain, France, and Italy; and thus it was introduced throughout Europe. It should he here noted that the name Saracen was given by the later Romans and Greeks to certain of the nomadic tribes on the Syrian borders of the Roman Empire. After the introduction of Mohammedanism they were called Arabs.

From earliest times it has been the custom in the East to hang rugs on graves. About the vault of the mosque at Hebron where the patriarchs Abraham, Isaac, and Jacob are said to be buried, rugs are hung at the present day.

During times of grand *fêtes* in Europe, when house decoration is done with lavishness, people, to make their homes more attractive, drape with beautiful rugs the balconies, the loggias, and the front walls of buildings. The richness and color of these rugs blend harmoniously with flags and other emblems, producing an effect of great magnificence and splendor.

When we see the exquisite loom work that has been wrought in the Orient, we sometimes wonder how the weavers have achieved such success, for they are destitute of what we call education, and they dwell amid the humblest surroundings. But nature has been their instructor, and the rare shadings and varied designs of the rugs are never more wonderful than are the many forms and hues of the Natural World. The weavers have intuitively grasped what is correct in color from the works of nature surrounding them, and we reap the benefit in the rich specimens of their art which they export.

The number of Orientals engaged in the manufacture of rugs in the United States is increasing. It is now not an uncommon sight to see these weavers at work before the loom in the show windows of the rug-importing establishments of the larger cities. These patient toilers of the East delight in subdued colorings and artistic designs; and without a doubt many a story is woven in with the threads that go to form the fabric, many a song of joy, many a dirge of woe and despair.

The increasing use of polished hard wood and yellow pine floors and mosaic work, even in buildings of moderate cost, is displacing the use of cheap flooring, which could be covered satisfactorily only with

woven carpets or matting. This has enormously increased the demand for rugs ; and the selection of them affords a much wider range for the exercise of personal taste and discrimination in securing an article not only of greater artistic merit, but of greater durability.

The Loom and Its Work

The hand loom is Oriental; the power loom Occidental. The former adds much to the fame of the Orient. The exquisite fabrics it produces have made it world-renowned, and although it is simple in structure, its products show careful and finished labor. Hand looms in all Oriental countries are similar, and are to-day almost as imperfectly developed as when used by the ancient Egyptians. To weave their mats, the ancient Egyptians took the coarse fibre of the papyrus and, with the help of pegs, stretched it between two poles which were fastened in the ground. Two bars were placed in between them, the threads of the warp serving to keep them apart. The woof thread was passed through and pressed down tightly a number of times with a bent piece of wood.

The loom now generally used in the Orient is made by fastening two poles perpendicularly in the ground to a sufficient depth, leaving above ground as much of each pole as equals in length the desired rug. This framework supports two horizontal rollers, the warp

threads being wound around the upper, while the ends are fastened to the lower; at this the weaving is begun, and on it the rug is rolled while in process of construction. To the warp threads of fine linen or cotton the weavers tie the tufts of worsted that form the pile. This worsted, which has been dyed previously, hangs over their heads in balls. When a row of knots is finished, it is pressed down to the underlying weft by a long and heavy comb with metal teeth. Then the tufts are clipped close with shears, to make the pile. In the finer rugs there are seldom more than two, or at the most three, threads between every two rows of knots, but in the coarser kinds there are more threads. In many districts every family possesses a loom, and it is generally small enough to be carried from place to place.

Sir George C. Birdwood has seen the web in the horizontal loom in Western India kept stretched by being wrapped, as worked, round the body of the weaver. In some instances the spinners make thread from the cotton wool by using the left hand as a distaff, and the right one as a spindle. In other cotton rugs which he has seen, the warp threads were placed horizontally and the loom was without treadles and reed. The weft threads were thrown across by the weaver and brought together with a small hand comb. The

same style of loom, arranged vertically, is that on which some of the richly figured cotton rugs from the Deccan are woven.

In some parts of Turkey there are German factories that have adopted some of the native methods; but as the majority of Turkish rugs are apt to be crooked, frames that weave them straight are now imported from Germany.

Mrs. Isabella Bird Bishop describes a tribe of people living at Biratori, on the Island of Yezo, Japan, and bearing the name of Ainos, whose women employ their time in weaving mats. Their loom is certainly the most primitive arrangement. A comb-like frame, through which the threads pass, rests on the ankles of the weaver. There is a heavy hook fastened in the ground or floor, and to this the threads at the far end of the web are sewed. A cord fastens the near end to the waist of the weaver, who by spinal rigidity supplies the necessary tension. As the work proceeds, she drags herself along nearer and nearer the hook. This is slow work, only about a foot being accomplished in a day. But as in other countries, the women enjoy the neighborly chats that their work allows; and often two or more will bring to the house of a neighbor their simple apparatus, and hanging the hooks to the roof or to a tree, will weave all day.

The power looms of modern civilization are chiefly to be found in the United States and Great Britain, Philadelphia being the principal American centre, and Kidderminster, Wilton, Worcester, Rochdale, Halifax, Dewsbury and Durham, the English centres. Brussels and Scotland contain a number of such looms. In all Western countries Schools of Art furnish most of the designs, and have done much to improve taste. This can also be said of good colorists in their branch of this industry.

The Weavers

Rug-Weaving in the Orient is an industry that, until recent years, has been carried on almost exclusively by women and girls. From childhood to womanhood and on to old age, these weavers are at work. Girls of six years of age help their mothers, until they become experienced by long practice. Even ladies of rank and wealth weave rugs of fine quality for their own homes. In some districts, besides weaving for the market, girls weave one or two rugs for their dowry; this purpose furnishes them with enough excitement to keep them interested in their work and ambitious to excel. Now that there is a greater demand for rugs, and not enough women to supply the demand, men and boys have come into the business, but generally only in places where there are large factories, and especially in the cities. This is noticeably the case in India, where boys from nine to fifteen years of age do much of the weaving.

There are two classes of weavers, the sedentary and the nomadic. The former weave in their houses during

the winter, and in their courtyards during the summer. The nomads spend the winter in mud villages, and in the summer go to the mountains with their flocks and live in tents made of goat's hair. The manner of life of the sedentary weaver works havoc with her constitution even in her youth; and consequently one is not surprised at her frail appearance. In summer she is oppressed with heat as she sits before the frame, and in winter she is almost frozen, for she has to work in the open air in order to have sufficient light. Hers is not an easy life. It would be pleasant to believe that in her toil, which she carries on with wondrous patience and in the humblest surroundings, the conscientious weaver finds the same inward satisfaction that comes to the true artist elsewhere.

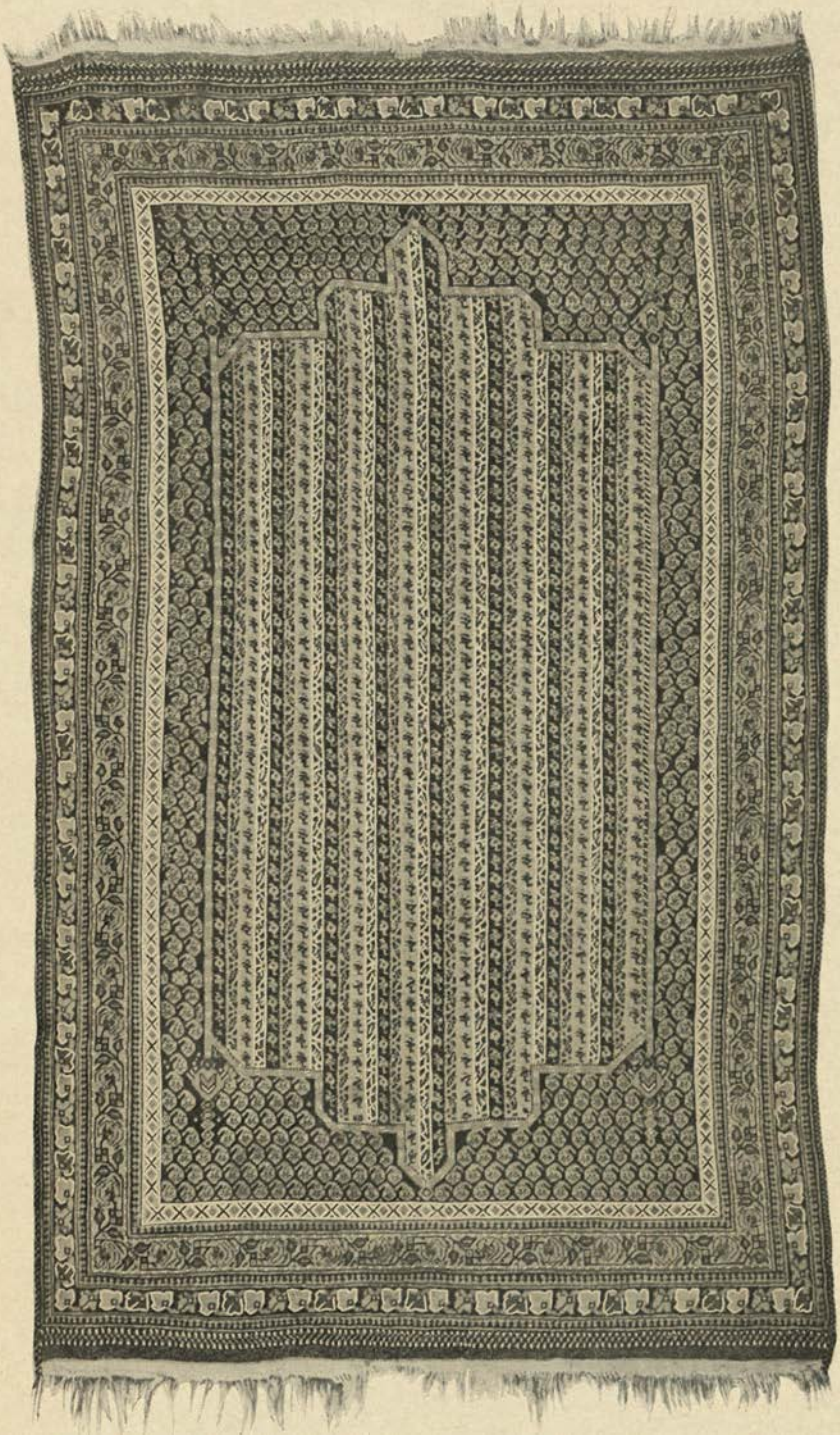
The duties of the male portion of the family are to tend the flocks, shear the sheep, separate the various qualities of the wool into bundles, dye it, and make the framework for the rug. With the extension of the industry, a class of workers has arisen whose sole task is to manipulate and dye the wool for use. The reason why men do not usually weave is that the occupation, besides not being a paying one, requires an amount of patience not within the powers of men accustomed to work out of doors. Nor is it a remunerative occupation. The reader, who is perhaps also a prospective rug-buyer,

SHIRAZ RUG.

Size, 4.3 x 7.

The field of this rug is marked with narrow perpendicular stripes of soft yellows, rose, deep blues, and ivory. These mellow tones of color are all thickly studded with a fine floral design in contrasting shades. The palm leaf design, minute but distinct, is in pale green, with markings of blue and rose. The border stripes of tan, dark rich blue, and rose, are floral in effect. The rug is heavy, firm, and of fine weave. Fringed ends finish this beautiful example of the Shiraz.

Reproduced by courtesy of Mr. Will J. Davis, Chicago.



may be interested in the following calculation of the amount of labor bestowed upon a given piece of the best type, the cost of the materials, and its value when completed. A square foot of the best Persian rug is worth about ten dollars, and it takes a single weaver twenty-three days to complete this portion. This allows the weaver about forty-four cents per day for her wool and her labor; but as three-fourths of this amount goes to pay for the wool, only eleven cents per day is left for her labor. The wages of the producer of the inferior article are somewhat better. A square foot of an inferior rug is sold for about sixty cents, and the time required for weaving it is but two days, thus allowing the weaver thirty cents per day for her wool and labor. She uses inferior wool, washes but little of it, and pays only a nominal sum for a cheap dye. The framework of her loom costs comparatively little, as the rug it produces is from twenty to thirty times the size of the superior rug. Thus it appears that, in the long run, the inferior weaver is better paid than the one who fatigues her brain with her efforts to produce a rug of the best quality. On the other hand, the weaver of the superior fabric has advantages which the other has not. As a general rule, she weaves to order, and is paid for her work in advance. This prepayment is of great importance, considering the poverty of the weaver. The

situation of the weaver of the inferior article differs in that she has to buy her wool, dye it, finish her rug, and then watch the market for buyers.

The weavers live on the simplest fare; bread, cheese, and a raw onion make an average meal. In some districts the weavers have to work in underground huts, for the air at the surface is so dry that the threads would lose all their elasticity out of doors. In these underground places the weavers produce enough moisture by keeping at hand utensils full of water.

Although the business is conducted with the manufacturer on a strictly commercial basis, it is very difficult to induce the weavers to keep their appointments and finish a rug at the time it is promised. In India, for example, the weavers are very superstitious; and if a boy weaver be taken ill, the entire force on that loom will stop until he recover. If he die, the entire force of native weavers may be changed. This of course causes vexatious delay, not only of days, but often of weeks and months.

The Wool

Sheep's wool, camel's hair, mohair from the Angora Goat, hair from the Yak and from the Thibetan Goat, are all used as the materials from which rugs are woven. In the spring the raw wool is generally taken to the nearest market, where it is cleaned, washed, and spun. The cleansing process is very necessary, as it affects in an important degree the quality of the material. The wool is usually washed in running water by the men, and then sorted and cleansed a second time.

Persia, Turkey, and India all produce wool, the two former countries in larger quantities than India, but some of the very finest wool comes from that part of India known as Kashmir. The celebrated Turfani wool comes from Chinese Thibet. It is very choice, and beautiful fabrics are woven from it.

The pashim is the soft downy wool growing next the body of the goat. In color it is white, dark gray, or drab; and of this many of the finest India rugs are woven. Large-tailed sheep are common in Kabul, Peshawar, and other districts; these furnish wool

from which many a rug is woven. It is possible that the very sheep watched over by the Shepherds of Judæa the night of our Savior's birth were reared partly for their wool, with a view to rug-weaving.

The camel is useful not only as a beast of burden; its hair is woven into fabrics both fine and durable, chief of which are rugs, beautiful, much desired, and costly. The natural colors harmonize readily with the furnishings in most rooms, and the soft texture of the best ones is attractive.

The process of carding is accomplished by means of a block with vertical pins in even rows close together. The wool is drawn through these many times, and then spun into yarn.

KAZAK RUG.

Size, 8.3 x 4.10.

This is an unusually fine specimen of a Kazak. Its softness, combined with its solidity, gives it force and beauty. On the wonderful rose field a series of geometrical figures, five in number, are placed. Odd figures, including stiff little animals, fill in the remaining field. The wide border is composed of small diamonds, with varied forms of the hook design. The strength of the Cossacks is displayed in this hardy, forceful, and richly colored rug.

Reproduced by courtesy of Mrs. Cyrus H. McCormick, Chicago.

The Quality

The fineness of a rug depends largely upon the quality of the wool and the number of knots to the square foot. In one yard of the best made Persian rugs there are between twenty thousand and thirty thousand stitches made by hand. The wool must be of fine quality, but not too soft. It should be closely woven, and evenly cropped. A great deal depends upon the manipulation of the wool in the rough, and careful attention should be given to this particular.

The quality of the wool is affected by whatever circumstances affect the well-being of the sheep, and in a marked degree by climate. Hence there is a decided difference in the wools of various districts and sections of a country. It is a well-known fact that the wool produced in cold countries is soft and fine, while that of the warmer climates is, on the other hand, harder, firmer, and more lasting. Hard wool is easier for the weaver to handle, and the tufts can be cropped with more facility. It is partly owing to these facts that the rugs of the cold districts are most in demand.

The fact that some rugs are so much better than others is a natural result of the superior skill of the makers. Weavers are like other workers, some doing perfect work, some indifferent, and others very poor. But the quality of the rugs offered for sale in this country depends also upon the knowledge and the conscience of the wholesale buyer at the place of manufacture. When the buyer for an importing establishment brings over quantities of rugs not all of which are artistic, the question may be asked: "Why do you not always select rugs that are beautiful?" He may reply that it is his business to get those that will sell, and that there is a great variety of taste in the customers for whom he is catering; or he may say that he buys a thousand rugs at a time, and does not see them individually. It is in the retail shop that the final purchaser may pick and choose.

The most famous rugs of the Orient have been selected with great care by men who have special knowledge of the subject, and they are owned by museums or connoisseurs. Some have been brought to this country by distinguished soldiers and statesmen, to whom they have been presented as tokens of respect, by potentates. Others have been obtained through the fortunes of war.

The Knotting

Except in the Soumak and the Khilim, which have the flat stitch, there are only two kinds of knotting used in Oriental rugs. These knots are called the Persian or Sinna, and the Turkish or Ghiordes.

In the Persian manner of knotting there are more knots to the square inch than in the Turkish, and the result is a finer surface. Often the Persian knotting is so fine that the surface of the fabric is like velvet. The Persian knot is tied in such a manner that one end of the pile yarn extends from every spacing that separates the warp threads. It is made in such a way that a noose is formed, which tightens as the yarn is pulled. Occasionally it is turned in the opposite direction, and executed from left to right. In this case two threads of yarn are employed, this of course making the pile twice as thick as in the other.

The Turkish or Ghiordes knot has the yarn twisted about the warp threads in such a manner that the two raised ends of the pile alternate with every two threads of the warp.

Experts have spent much time and invested much capital in the endeavor to make the rug industry as perfect as possible. Judging from the examples of India rugs I have seen,—some with a seven by six knot, others with a sixteen by sixteen knot,—I am convinced that the beauty, durability, and artistic effects produced by the efforts of the manufacturers will be appreciated more and more. From the fact that the best known firms in the rug business in New York, Chicago, and other cities in the United States, and several leading firms in England are sponsors for the present rug industry in India, it may naturally be inferred that it is prosecuted with skill and care.

The different stitches made are as follows:—Seven by eight, or fifty-six hand-tied knots to the square inch; eight by eight, or sixty-four knots to the square inch; ten by ten, or one hundred knots to the square inch; twelve by twelve, or one hundred and forty-four knots to the square inch; and sixteen by sixteen, or two hundred and fifty-six knots to the square inch. These finer stitches are made in the very best examples produced by the finest Persian weavers. A specimen recently shown me was an exact reproduction of the rug owned by Prince Alexis Lobanow-Rostowsky, in which the stitch was the sixteen by sixteen. It was made in one of the factories in Kashmir, now controlled

by one of the leading rug importing establishments of Chicago. This fabric of the loom received the *Grand Prix* at the Paris Exhibition of 1900, and is now owned by a Chicago lady.

Designs

The designs of Eastern rugs are often the spontaneous outcome of the fancy of the weaver. Sometimes they are handed down from one generation to another; in some cases young girls are taught the design by an adult, who marks it in the sand; at other times a drawing of the rug is made on paper, the instructor showing her pupils the arrangement of every thread and the color to be used. When all this has been done, the pupil must make the rug without looking at the drawing.

Persian rugs excel those of other countries in artistic design as well as in harmonious coloring. The Persians seem to have a natural intuition in the use and blending of different shades, and in the designs that contain these colors they achieve the happiest results. It is really wonderful what exquisite fabrics these people, born and reared in ignorance and poverty, produce.

The designs in Persian rugs are generally floral; and in some districts, especially Fars, the women weavers

invent the designs, varying them every two or three years. The Mohammedan religion does not allow any direct representation of animal forms; consequently rugs woven under its influence take floral, geometric, and vegetable forms. The Shiah sect of Moslems, however, numbering about fifteen millions,—of which eight millions are Persians,—do not regard representations of animals as unlawful. By the industry of this sect, and that of infidels, and of all who disregard the law of the Koran, animal forms are seen on some Persian rugs.

Among the good antique Persian rugs there are in all about thirty designs, all having different borders. Each design is the peculiar work of a family or tribe, and is produced continuously, from generation to generation without noticeable change, except in compliance with the demand of a buyer, or by a weaver who carries out some special fancy. A large number of buyers select the color, design, and size, leaving their order with an importer or a manufacturer.

In the modern Oriental rug the designs are not to be entirely depended upon. They are apt to vary at the will of the weaver; and moreover, Occidental designs are now sent to the Orient to be woven into rugs by the native weavers of the Eastern country. The designs sent to India to be reproduced by the

different European and American firms having factories there, are almost universally strictly Oriental in character, being copies from fine old Persian pieces, or re-arrangements of Oriental forms. When the design reaches India, it has to be re-drawn to the exact size of the rug that is to be made. From this is copied what is called a talim, which is the only direction the weavers have. This talim, or guide, shows the weavers exactly how many knots of a color are to be tied; and when these different colors are put together, the design is formed. These talims are carefully kept, and as they are records of the designs, these can be reproduced at any time.

Large rugs show best in large and bold designs, for small and crowded designs would not be artistic. Small designs are, however, preferable on small rugs; and the finer the border of a rug of whatever size, the more beautiful and costly the rug. A bold design on a small rug would spoil it.

An average size for a large rug is six yards by four, and for this a bold vigorous design would be suitable.

ANTIQUE PERSIAN RUG.

Size, 15.3 x 6.7.

The tree design in its best and strongest elements is typified in this wonderful and most interesting Persian fabrication of olden time. The harmony of design and color is most impressive, and the size of the rug enhances this effect. It was evidently woven by one weaver, and years of patient labor and the greatest skill must have been bestowed on it. The richness of coloring, the velvet-like texture, the repose of design, are all unusual. The foundation is of a deep rich blue, and the exquisite rose and sapphire blues and ivory tones are in the softest and richest of permanent dyes. The border is wide, the main stripe of the rose shade, and the coloring all so blended that the continuity of the rug is complete. It is doubtless a product of Kurdistan.

Reproduced by courtesy of Mrs. Potter Palmer, Chicago.

The Dyes

When doing their best work, Oriental weavers use the softest of permanent dyes. The result obtained is a thing of beauty and utility. The aniline dye is of course not to be compared to the vegetable, although the best of it is not to be utterly condemned. The poorest aniline dye eats into the rug, and the color fades.

Madder ranks high among those plants which yield a permanent dye. It belongs to the genus Rubia; the root employed is that of the Rubia tinctorum. This is largely cultivated in certain districts of India, but the best comes from near Smyrna, and from other parts of Asiatic Turkey. The plant grows wild throughout a large section of Central Asia and Russia. With both the European and the Indian madders the roots of the plants are the only parts that yield the dye. In the roots three coloring matters are obtained: alizarin and purpurin, which are both red, and xanthin, which is yellow. Cochineal was introduced for dyeing purposes in 1856. It is the product of an insect called *Coccus*

cacti, which lives on a species of cactus. Yellow is often produced from Persian berries, turmeric, saffron, and sumac.

Tyrian purple dye was greatly prized by the Phœnicians. As stated above, it was obtained from a shell-fish; but the secret was known only to the maritime Canaanites. The art of producing this dye has been lost, although in recent years some aver that it has been re-discovered.

The Kermes dye, of which we often hear, is only another name for a red, not so brilliant as cochineal, but more durable, and is the product of a species of coccus.

Greens are obtained from various sources. The Chinese green is a dye obtained from *Rhamnus chlorophorus* and *Rhamnus utilis*, a genus of shrubs. The fruit of several buckthorns, or the Persian berries, as they are generally called by dyers, gives also greens and brilliant yellows. Most of the greens, however, are produced by the combination of indigo with yellow.

Indigo, mentioned by Pliny as Indicum, yields the deep blue dye so much prized by the Romans. Arrian speaks of indigo, and says that it was exported from Barbarike, on the Indus, into Egypt. This plant is grown in India, China, North and South America, Mexico, Central America, Africa, Japan, Madagascar,

and Jamaica. When the Indian indigo plant, *Indigofera tinctoria*, is in flower, it contains the largest quantity of coloring matter.

Oriental Colors

Among Orientals a good deal of significance has attached, from the earliest days, to color. In Babylon scarlet was the symbol of fire, blue of air, and purple of water. Tyrian purple was an exquisite and rare shade of crimson. Many allusions are made to it by classical writers. The principal colors of the ancient Egyptians were red, yellow, and blue. Black was the symbol of error. White signified a holy life, purity, innocence of soul. The priests of Zeus and of Osiris were robed in white. Red was the symbol of zeal for the faith. Yellow was supposed to bring evil and sorrow. Blue was the symbol of truth. Black and white were often used to outline other colors.

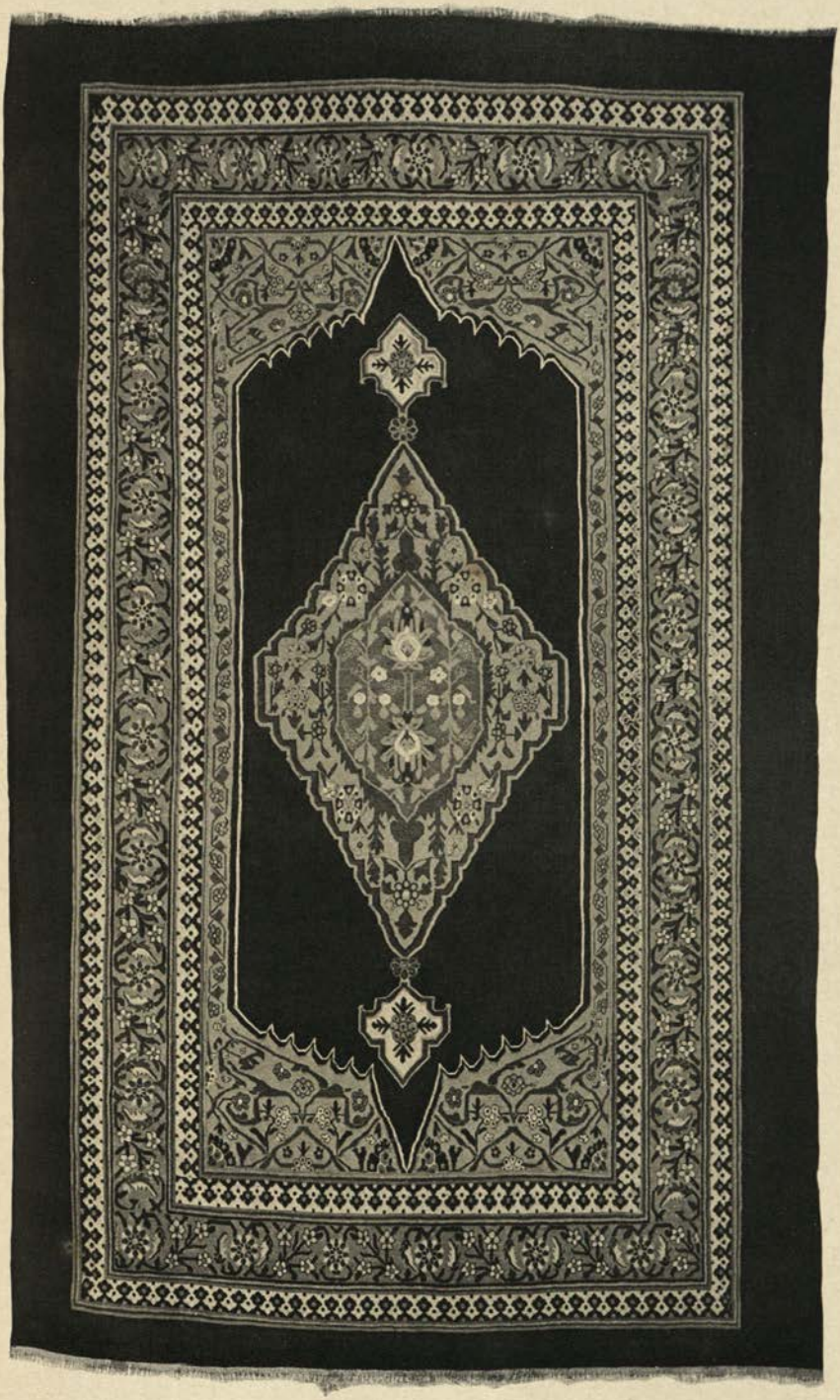
The Persians, unlike most other Orientals, are not fond of bright colors. They are apt to avoid the light shades of red and green as being too showy, and further, as being liable to fade. Greens and yellows in dark shades they treat with more favor. They consider black and indigo as the symbols of sorrow; rose is the symbol of Divine Wisdom; green represents initiation into the knowledge of the Most High.

SARAKHS RUG.

Size, 6.9 x 11.4.

The texture of this rug is very fine. It is thick and soft, and very compact and smooth. There is a force both in color and design. On a deep blue field rests a large medallion in rather strong colors, red, blue, green, and ivory. Heavily ornamented corner areas in the same shades give to the whole design a certain symmetry, and a wide floral border with much ivory gives an air of solidity.

Reproduced by courtesy of Messrs. Arnold, Constable & Co., New York.



Among the Chinese, yellow is the symbol of royalty. The Emperor of China and his sons may wear a yellow robe; their descendants wear yellow sashes and have yellow bridles for their horses. Red is the symbol of truth, virtue, and sincerity. It is the color of the highest degree of official rank. White is the symbol of mourning; black represents vice and depravity.

Of the Turkish colors, green is the most sacred; and for this reason a true follower of Mahomet will not permit it to be used in his rugs, for fear it may be profaned by being stepped upon. Twenty-five or thirty years ago no Christian was allowed to wear even a vestige of green anywhere upon him, while in Turkey; but this law is not now so rigidly enforced. If the Prophet or any of his family wear this color, no objection is raised, as he and they are considered holy, and thus exempt from the penalty. White is the color permitted to a student or teacher of the law.

II

RUG-WEAVING IN EGYPT, PERSIA AND TURKEY

RUG-WEAVING IN EGYPT, PERSIA, AND TURKEY

Rug-Weaving in Egypt

THE supply of skins having been found inadequate to the gratification of their desire for comfort, the ancient Egyptians gradually developed the art of making mats from papyrus, a plant as important to them as any of our trees, fibrous grasses, or hemp are to us. While at work on the manufacture of these mats, the weavers used to squat on the ground. They became skillful, both in constructing the fabric and arranging the colors; the latter were quite bright and effective, being chiefly red, blue, yellow, and green, with black and white to define.

Egyptians used rugs in the decoration of their rooms, hanging them on walls, and they also suspended them between the pillars. But as the glory of Egypt departed, her skill in rug making also declined; and the Egyptian rugs of the present day are of a coarse quality, being made in private houses under the primi-

tive conditions that existed thousands of years ago. The last manufactory in working order was at Boulak, a suburb of Cairo, but it has been closed for several years. A great many rugs, however, are imported into Egypt, the majority being from Persia, Turkey, and India. Cairo is still one of the headquarters for the sale of rugs of Eastern make to tourists.

SAMARKAND RUG.

Size, 11.6 x 5.10.

This is a fine specimen of the Samarkand rug. As usual in rugs of this class, the weaving is rather loose and the texture thin. The coloring is extremely rich and mellow. The field of red is in a warm tone, and the medallions are in fine shades of yellow. One of the border stripes is a Chinese design. As in all rugs of this description, the Chinese element is plainly seen, both in design and color, showing what proximity of location will effect.

Reproduced by courtesy of Messrs. Arnold, Constable & Co., New York.

Persian Rugs

In Persia the art of rug making has attained a very high degree of excellence, having been practiced there during many centuries; indeed, the exact period when this industry was introduced into that country is not known. Tradition has it that long before the days of Alexander the Great, rugs were woven at Shuster, then the capital; and being a luxury, they were woven solely for kings' palaces, and on the finest gold warp.

The Persians having been an industrious and civilized people for many centuries, and a large proportion of them having been accustomed to the nomadic and pastoral life, it is a natural inference that love of gain and the demand from the growing towns for articles of beauty and luxury gave the wandering tribes the opportunity to utilize their wool by supplying the demand. Encouraged as it was under the reign of Abbas Shah, the industry prospered. Various kings of Persia cultivated certain branches of art and industry, but Abbas Shah especially gave a decided impetus to rug weaving. He had a particular fondness for the beautiful creations

of this industrial art, and the rugs made during his reign bring fabulous prices. After his death a reaction followed. Rugs fell into comparative disuse, and the manufacture deteriorated until about 1850, when, thanks to the demand in Europe, the industry revived. To-day it is in a flourishing condition and the most important source of Persia's income.

Persians, from the Shah to the peasant, sit upon rugs when eating, with cushions placed behind them. It is only the lowest beggar who has no rug. The rugs used by the Persians themselves are rather small, the larger ones being exported to foreign countries. Usually the rooms of Persian homes are small, and narrow in proportion to their length; consequently only small rugs are required. But even when the rooms are large, the Persians prefer several small rugs to one large rug, as a floor covering. They often first cover the hard-beaten ground with a matting of split reeds, and then lay over this so many small rugs that the matting cannot be seen. This custom is becoming more and more common in Persia. With their taste in design and color, they produce beautiful effects.

The finest rugs are closely woven with a pile like velvet, and with stitches on the back that resemble needlework. A rug has scarcely reached its prime until it has been down ten years; and it should last for

centuries, if carefully used. As a partial explanation of this wonderful durability, it should be remembered that in their own homes the Persians use their finest rugs for hangings, and also that they take off their shoes before entering the house.

In ancient days rug weaving in Persia was generally restricted to Ispahan, Khorassan, and Shuster, but in modern times the most noted districts are those of Sultanabad, Fars, Hamadan, Feraghan, Bijar, Kurdistan, Khorassan, and Kirman. But the industry is so widely spread over Persia that there is not a class of women who do not live by it, and very often really fine pieces of work are produced in districts where the art receives no encouragement. The districts mentioned above are more noted for the quality of the rugs they produce than for anything else. The rug of each district has a peculiar character of its own, both as to the quality of the wool and the design employed. The peculiarities characterizing each district are so noticeable that an expert can tell at a glance where a rug was made.

It is very difficult, if not impossible, to discover the exact value of the export and import trade of Persia. The source of this information is naturally the Customs Administration, which in Persia exists but in name. The duties of the ports and principal towns are farmed out to various persons, whose interest it is to send the

inquirer away as ignorant upon the subject as he was before the interview began. But it is possible, after a great deal of labor in collecting statistics from the dealers of a particular article, to form an estimate probably not very far from the truth. By this method we judge that the average yearly export value of rugs in Aaragh (the Sultanabad district) is three hundred thousand dollars; Hamadan one hundred thousand; Bijar one hundred and ten thousand; Malair one hundred thousand dollars; Kurdistan fifty thousand; Fars seventy-five thousand; Kirman and Khorassan one hundred thousand; and in the less known districts, collectively, fifty thousand dollars. The total of these figures classes the rug export in the very first order of exports. It is plain that this amount does not represent the full value of the manufacture, inasmuch as a great quantity of the goods does not leave the country. This quantity is perhaps small in comparison with that exported, but it is large enough to make the value nearly a million dollars.

It may be of interest to mention here that the export duty on rugs on the average is two and a half cents per square foot, and carriage to the sea ports ten cents per square foot, while the import duty to the United States is forty per cent *ad valorem*, and the specific duty ten cents per square foot.

In Persia several firms have done a great deal in the way of encouraging the industry of rug weaving in that country. To supply the demand for Persian rugs in Europe and America, these firms have erected buildings in Sultanabad, where they keep the weavers under control and steadily employed. These firms, having been long established, are conversant with the Persians and their character; and to prevent any deception they pay the weavers by the piece instead of by the day.

The rugs produced by these firms are of the medium quality. The wool is bought in the rough and manipulated for use. Every day a quantity of it is given out to the laborers, who must reproduce the design placed before them, and each laborer is paid from two to four dollars per square yard, according to the quality of her work. In the service of these firms, the weaver is obliged to put aside her individual taste and follow closely the designs, which are prepared in accordance with the prevailing fashions abroad. The independent native weaver does not pay any attention to the taste of the buyer. She places her work in the local market, and the native merchant purchases it for exportation.

Characteristics of Certain Persian Rugs

Bakhshis rugs are made of poor material and are not at all desirable, being badly woven and of poor coloring.

The so-called *Birjand* rugs are woven almost exclusively in the village of Daraksh, about fifty miles north-east of Birjand. The weavers of these rugs came originally from Herat. The rugs are generally satisfactory, the weaving being fine, although in most cases uneven.

The Plain of *Feraghan* exports annually a large number of rugs rather loosely woven, but soft and durable. The entire centre is often filled with rather small irregular figures on a dark blue field. These rugs are firm, and generally heavy and large; the border, in old rose or some other color, with a design in the form of rosettes and palmettes connected by a vine, is always attractive. Yellow is often employed in a modern Feraghan, both in the border and in the field. Quite an important feature of Feraghan and other places of high altitude is the rug-woven saddlebag. When stuffed, such bags make comfortable sofa pillows,

or they can be placed as seats on chairs. Throughout Asia, saddlebags are used by riders on camels as cushions, by other travelers for containing clothes and other goods, and by children for their school books.

Gorevan rugs are of fine quality and well woven. The hues are bright, and are generally on a field of cream color; the centre represents a medallion, and the border is elaborate. In one that I recently saw, the cream-colored field in the border was heavily worked in fine reds, and in the medallion the reds were combined with rich blues.

Hamadan rugs are generally of camel's hair, with the ground-work in the natural shade. A medallion in red, yellow, blue, and sometimes green, decorates the centre, and the rug is finished with a border of the same. In other rugs from Hamadan the medallion is dispensed with; most of them are floral in design, and they have borders of camel's hair, and a ground-work in the natural color.

Herat rugs of fine quality and very durable are now woven in Persia by tribes originally from Afghanistan. The principal designs are the Herati and the palm leaf, arranged over the field in a systematic way. Some of the modern Herats have medallion centres, in which the wool is generally red or blue, and sometimes green and yellow.

Herez rugs are attractive, the chief color often being a fine blue, upon which rests a pronounced medallion. The corners are defined by serrated lines, and are in shades of the red of autumn leaves. Often these corners are decorated with small designs. The main border stripe is light in color—often cream—with good-sized markings. Herez rugs are made in the province of Aberbaijan.

Iran is the official name for Persia, and when a rug is called by this name, the meaning is simply that it is a Persian rug.

Karadagh rugs are made by nomads who are called Aylauts, and who live in the mountainous region north of Tabriz. The rugs made by these nomads are in striking designs, and are floral in effect.

Kermanshah rugs are made in large sizes and with elaborate designs. The antiques are very fine, but the modern rugs generally sold as Kermanshah are only exported from that place, which is a great caravan centre. They are woven in Kirman.

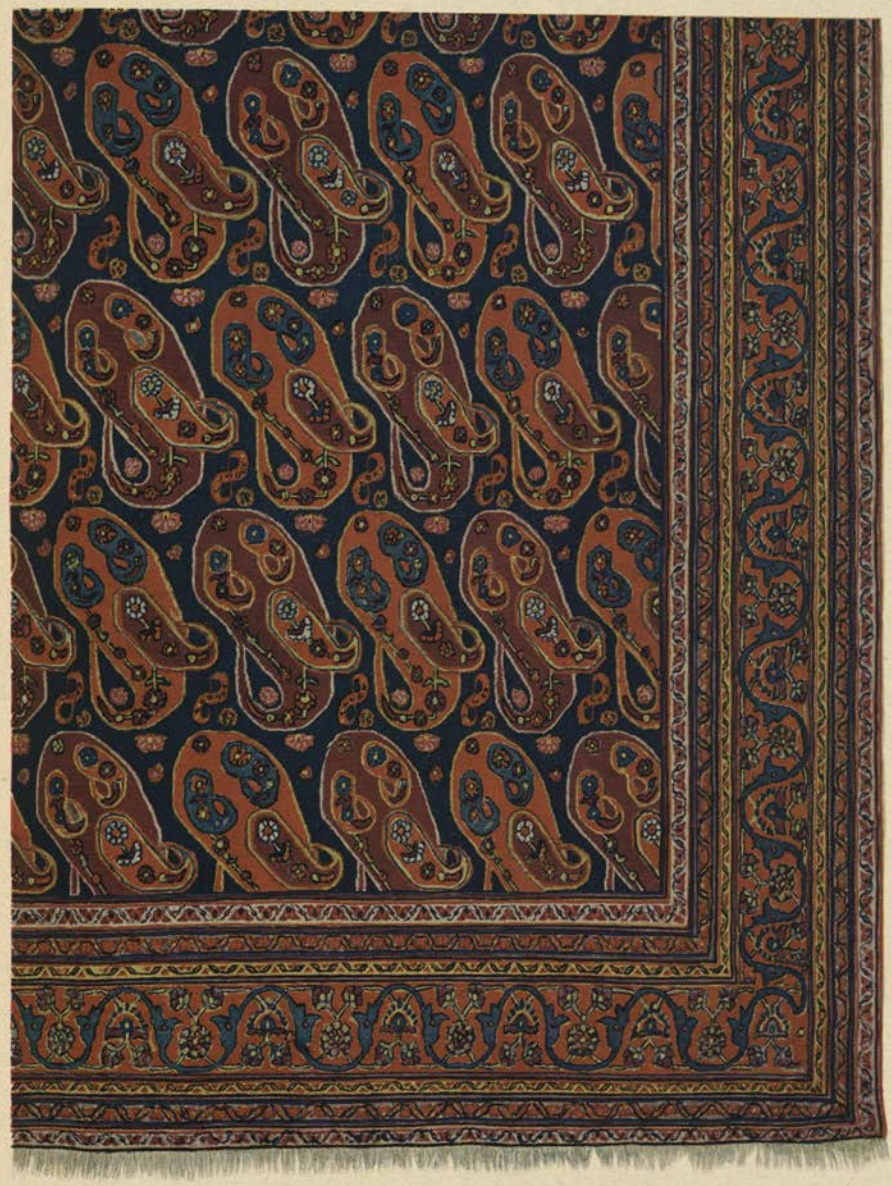
Rugs from the province of *Khorassan* are recognizable by their borders, which contain a long palm-like or floral design. This is a characteristic of antique Khorassans. A prominent color in these rugs is magenta, which, though somewhat harsh at first, becomes more agreeable to the eye when it is softened by time.

KHORASSAN RUG.

Size, 10 x 26.

This is a perfect example of a Meshhed rug. The capital city of Khorassan has furnished many characteristic specimens of fine handicraft, but none more representative or beautiful. Here, on a splendid rich blue field is the elongated palm leaf, with its markings of magenta, red, and blue. These palm leaf designs extend over the entire rug, which is of enormous size. The border is in harmony with the field, and in coloring has the same deep, rich hues. The texture is firm and the rug is very heavy and imposing, with an air of solidity and strength. The illustration shows a section of this rug, giving a clear idea of its detail.

Reproduced by courtesy of Mrs. Sydney Richmond Tabor, Lake Forest.



Meshhed, the capital city of Khorassan, weaves rugs of fine colors; the palm leaf when represented on this rug is very large and impressive, often on a deep blue field. Animals and birds are frequently seen on the Meshhed rug.

The *Kirman* rug, made in the province of Irak-Ajemi, frequently has a medallion in the centre, entwined with flowers. Sometimes the Tree of Life is represented, its branches bearing different fruits, and often there are symbolical little birds in the border. Sometimes a vase of flowers is the principal ornament, sometimes several small trees either with or without foliage. The Kirman rug is generally one of the most easily recognizable; and its substantial quality and lightness of weight make it very useful as well as highly decorative.

Kurdistan (the Persian portion) is a large region inhabited by the nomadic tribes called Kurds; and the sheep and goats belonging to these tribes furnish the fine wool that is woven into Kurdish rugs. Dark blues and reds form the ground-work, in the centre of which is a lozenge or large diamond, ornamented with small designs of the palm leaf. Frequently, by examining the texture, one may discover a design in colored wool at each end.

Rugs woven in the province of *Laristan* are without regularity of design. Few are exported.

Sarabands (Serebends) always have a distinct feature in the small palm leaves which adorn them. These leaves have the hook at the top turned from left to right in one row, and right to left in the next. Usually these palm leaf designs appear on a field of old rose or soft red. The border is likely to be floral and with many long lines of varied width, the widest in an ivory tone. The finest of these rugs is called the *Mir Saraband.*

Sarakhs are rugs which frequently have inscriptions and floral designs. The field is often of camel's hair, or in deep rich reds and blues. The medallion, or some other design, finds its place in the centre. The corner pieces are elaborate. The rug itself is heavy.

Serapi rugs have the medallion in cream or ivory, and this is surrounded by a floral design. These rugs, which come in large sizes, frequently have inscriptions.

Shiraz, the capital city of Fars, has exported some of the most interesting and exquisite rugs in existence. In the sixteenth century Shiraz was at the height of its prosperity, and all the neighboring country was noted for its flocks of sheep, which produced the finest of wool. Rugs were made at Shiraz for the reigning Shahs, who had palaces there, and the workmanship

displayed in them was most beautiful. The city was visited by an earthquake in 1853, and since that catastrophe the manufacture of rugs has not regained its former prosperity; yet great improvement has been shown in recent years, and the same vegetable dyes are still in use. The Shiraz is often called the Mecca rug, as it is the one frequently selected by pilgrims to that city. Deep rich blues are often seen in a Shiraz rug, and frequently stripes extend throughout the centre, as well as in the border, where diamond forms and crosses are also frequently seen. The medallion and the palm leaf are found in this rug also. Rugs of Shiraz design are woven in the south-eastern part of Persia and in the northern part of Arabia. These have a long fringe, and a very wide piece of knitted warp at each end.

The *Sinna* rug, made in the province of Irak-Ajemi, has an exquisite sheen and is much prized. Its nap is closely cut, and with its pile like rich velvet, and its fine coloring, it is most beautiful. Sometimes peach-blow and rose shades are so portrayed that the effect is fascinating. The central design is often a diamond, or delicate tracings of the palm leaf; sometimes flowerets cover the entire rug. As a rule, Sinna rugs look best when used as table covers or as hangings, their fine texture and delicate colorings showing in this way to better advantage than when they are

placed upon the floor. When the edges of these rugs curl, as often happens, they should be intrusted to a reliable mender, who can restore them.

Sultanabad is one of the most important rug producing regions of Western Asia. Large quantities of rugs from this district are exported to the United States, and are then frequently called *Savalans*. The variety of brilliant hues in these rugs is perhaps the largest in Persia. Sixty miles from Sultanabad is Burujird, where rugs are also made.

Tabriz, the capital city of the province of Azerbaijan, exports many rugs of a floral type with medallion designs. Here are woven very fine and beautiful rugs, many of which are made from the combings of sheep. The antique Tabriz rug is of fine coloring and meritorious in every way. The modern Tabriz is sometimes a little too bright, but time softens its hues and tones them down, while many are in soft tones from the beginning. Eleven rugs that I recently examined, from a fresh importation, were of this fine character. Many of these are woven in very large sizes, owing to the demand for such. The modern Tabriz frequently has representations of animals woven in different parts of it, including the border.

Yezd, where the fire worshippers live, furnishes rugs

OLD GHIORDES PRAYER RUG.

Size, 4.6 x 6.9.

The rich magenta which is the field of this rug has been mellowed by time. There is throughout the rug a softness and harmony of tone that is very pleasing. The niche is high, and the corner areas and the border are in richly blended blues and yellows, with magenta. The delicacy of the floral designs, and the warmth of tone, give it a particular charm.

Reproduced by courtesy of Messrs. Marshall Field & Co., Chicago.

with a short pile, but these are used chiefly in mosques, and seldom leave Persia.

A fine Persian rug is valuable, even at the seat of manufacture. A small one, measuring three by four-and-a-half feet, quite modern, but very fine and with splendid colors, has been sold at Teheran for eight hundred dollars.

Turkish Rugs

The term Turkish Rugs includes all those rugs that are manufactured within the Turkish Empire, whether the manufacturers be Kurds or Circassians or Christians; the last of these names comprises the Armenians, the Greeks, and the Syrians. Turkish rugs are not so finely woven as Persian; they have a longer pile and looser texture. As they are usually very soft and thick, the foot when walking upon these rugs feels as if it were treading upon a bed of moss.

The principal rug-manufacturing district of Turkey is Karajadagh. Much weaving is done also at Cæsarea. The rugs found at Adana are generally from the latter region, while those sold at Urfa are either from the Kurdish territory or from Persia. In Constantinople are seen rugs from almost every part of Asia, but the greatest number are from within the Turkish territory of Transcaucasia.

Each rug-weaving district of Turkey seems to have a distinct and individual class of rugs; and this is not surprising, for there are a number of different tribes,

each of which impresses its individuality upon the work. The surface configuration and the climate of a place have much to do with the quality of the rugs manufactured within it. Naturally in the rocky, mountainous regions the flocks consist of goats instead of sheep. The sheep would be injured among the steep, sharp crags, and much of their wool would be lost, as it would adhere to the rocks. The goats, however, being hardy, easily jump from crag to crag, sustaining no injury to their hair.

The hair of the goat is woven into the mohair and so-called Smyrna rugs, and also into what is known as Paul's Tent Cloth. This last is woven quite differently from other rugs; it is the coarsest of all, and the women weave it on the ground. To make it firm enough to keep out every drop of rain requires laborious work with the fingers, but when the cloth is woven with care, it is a most excellent shelter from the storm. A large Paul's Tent, such as a rich man owns, costs about four hundred dollars. It shelters the women of the household, as well as the cattle; and one part is partitioned off for a guest room.

In Turkey the floor is always covered with matting, and the matting, in its turn, is so closely covered with rugs as to be quite concealed. In large cities rugs are used in the summer for divan and couch covers; in the winter the same rugs serve as beds.

Characteristics of Certain Turkish Rugs

Akhissar rugs have a thick pile, and are loosely woven. Their colors are usually green and red. Rugs of mohair are made at Akhissar.

Anatolian mats are common in Asia Minor, where they are used by the natives for pillows. They are soft to the cheek, and of fairly firm dyes. The designs are varied and many.

Bergamo rugs have quite a long, silky pile, and are of very good quality. The designs are either large geometrical figures, or floral in character. Orange is a usual color, while pale greens, reds, soft blues, and browns are also common. The size of a Bergamo is usually about three to six feet wide, by four to eight feet long.

Ghiordes rugs have designs that are generally similar to the Persian. Often there is a small plain centre of green or light magenta, or a blue, with a deep border of fine floral effect. These rugs are loosely woven.

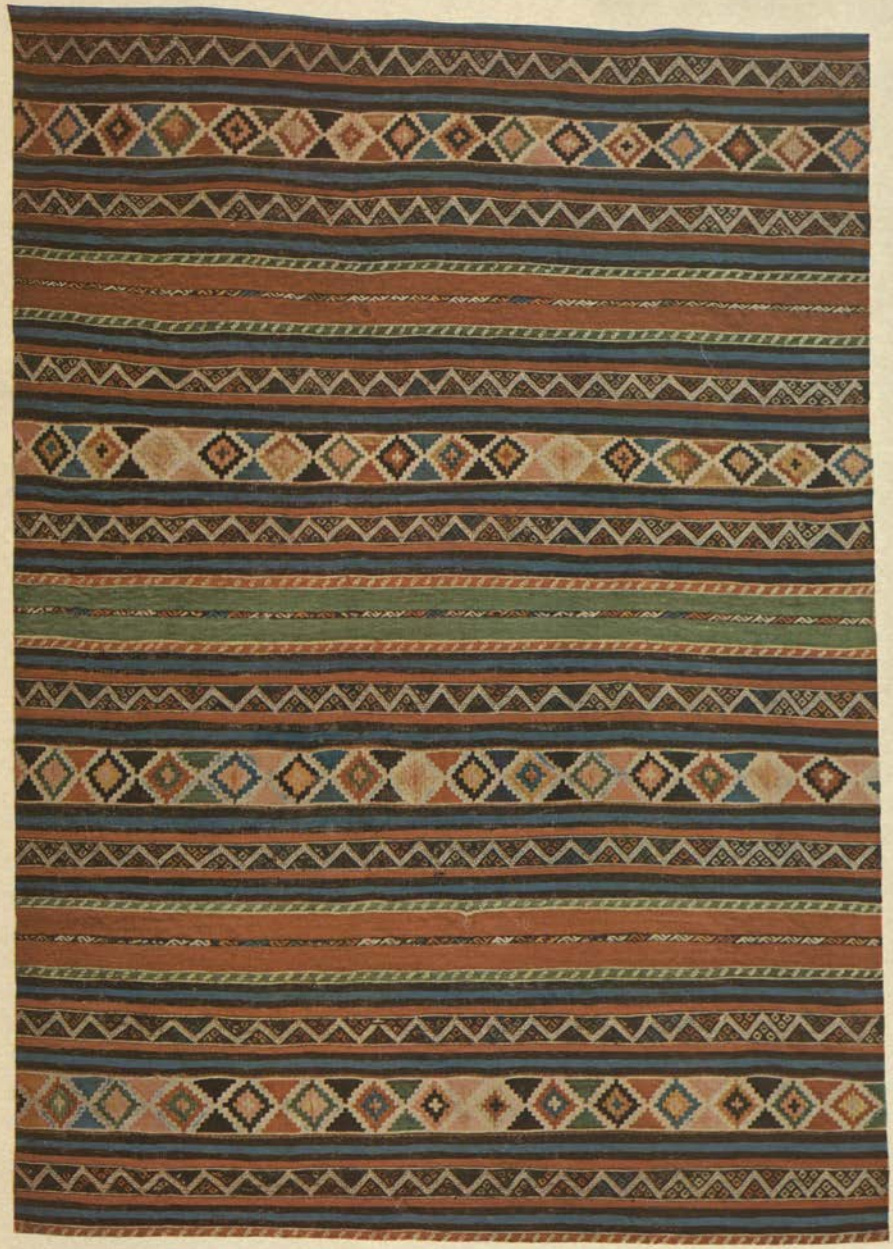
Karaman has a considerable trade with Smyrna. Its rugs are coarse, loosely woven, and not at all attractive.

KHILIM.

Size, 12.2 x 5.6.

This is an unusually fine specimen of the antique Shirvan Khilim. Its hues are softened by time, and the contrasting colors are so carefully blended that the artistic effect is not lost. This Khilim has been carefully woven, and is firm and durable. The broad bands of apple and green and other hues, interrupted by narrower bands, give a certain character and strength of appearance to this beautiful piece of Oriental workmanship. Some of the bands are embroidered with much skill.

Reproduced by courtesy of Mrs. Robert Dunlap, Chicago.



Kir-Shehr rugs are made in the province of Angora. Because of their durability and thickness they are both useful and desirable. Their colorings are rather strong, but fine; green is the most usual color, although red and blue are frequent. The designs are mostly of Arabic origin, and quite highly decorative.

Konieh rugs are of great weight and resemble Ouchaks. They usually have a plain centre, and when there are panels these are also of one shade. Being firm and strong, they are very durable.

The modern loosely woven *Kulah* rugs are not equal in any way to the antiques. The latter have fine texture, and are in soft shades of blue, red, and yellow. The modern Kulahs have a coarse aspect, and the coloring is generally fugitive.

In *Kurdistan* (the Turkish portion) rugs are woven by the women in odd moments, and one of the ways a girl gains distinction among her associates is by the skill she displays in rug-weaving. As the wool is taken from the flocks that are kept near home, and is spun and dyed there, and as the time consumed in the rug-weaving is not counted, each rug is considered clear gain. In fact, the Kurdish women do not make their rugs entirely for the market, but for their own entertainment and use.

Kurdish rugs are very durable, and they are much prized in Turkey; but they do not sell readily in America, because of the lack of that harmony of color which our taste demands. Their coloring is often too bright and varied to attract us. An Armenian clergyman said to the writer recently, "I find Americans more devoted to harmony than to anything else. I have in my house," he continued, "one of the finest of Kurdish rugs, but I could never sell it in this country, should I wish. An American looks at it and says, 'What hideous colors,' and I doubt if I could even give it away, although it would be considered a superior rug in Turkey."

Kutahia sends out Anatolian rugs of goat's hair and wool.

Ladik rugs come in small sizes, and are of coarse quality with bright colorings. Antique Ladiks are difficult to find, and are much better in every way than those of modern make.

The loosely woven *Meles* rugs are made at Milassa. Reds, blues, yellows, and greens of fugitive character are seen in the modern ones.

Mohair rugs are made of the soft silky hair of the Angora goat; but though beautiful, they are not durable.

Mosul rugs are strong and rich in colorings of blue, yellow, green, and red. The designs are rather strik-

ing, and with their silky softness, these rugs are generally desirable. The best are made of camel's hair, including the outer border, but occasionally they are made partly of goat's hair. They are now made in several Turkish provinces, and are often wrongly called Persian rugs.

At *Ouchak*, with its large population, there are steadily at work about two thousand looms, giving employment to fully four thousand weavers, and as many as one hundred and fifty dyers. Ouchak is the principal city of Asiatic Turkey for the dyeing of the wool of which the rugs are woven, and that industry is carried on in many factories. Ouchak rugs have a thick pile; and though green is forbidden by Mohammedan law, the modern rugs frequently have green for their dominant color. The reason for this innovation is that the influence of their religious faith has waned, and consequently the law regarding that color is not now strictly enforced. The weavers of these rugs are mostly Moslem women and girls. The wool is generally bought in the interior from nomad tribes, and the weaving is carried on in private houses in a manner similar to that of other rugs, except that the yarn is spun more loosely. Until recently, even the best Ouchak rugs were apt to have inferior wool for their foundation, and hemp was frequently employed. The wool was loosely

woven, and the dyes were fugitive. There are now, however, certain provinces in Turkey, including Ouchak, where the products are controlled by European and American firms, and where excellent wool and natural dyes are used. The rugs made under such control are very durable and in every way satisfactory. In size Ouchaks vary greatly, ranging from a few feet to fifty by twenty-five feet.

The Turkish rugs made at *Sivas* are always woven of wool, and almost every hamlet carries on the industry of weaving in the homes. There are no factories, the young girls and women doing the work here, as in other parts of Turkey. Sivas rugs are in most cases small, measuring about eight by four feet; but lately larger and more attractive rugs are being made. Even the poorest families have fine rugs, for they regard them as valuable property, to be sold only under the pressure of great extremity. The weavers are so frugal in their manner of living that their daily earning of fourteen to nineteen cents is sufficient to supply their wants. Their food consists usually of rice and crushed wheat, with occasionally a small piece of mutton.

Smyrna is only a mart for the sale of comparatively inferior rugs that are made in the interior from the coarse hair of the Angora goat. These are woven in irregular designs, and although not artistic are largely

ARABIAN RUG.

Size, 4.10 x 7.5.

Although distinctly Arabic in style, this rug was probably woven in the vicinity of Shiraz. The squares which form the design resemble an old-fashioned log quilt in the variety of their colors and the regularity of their stripes. Some hues are green, then red comes into play, while plum, brown, yellow, and blue are also employed. The wide border of stripes shows the Shiraz ornamentation in its beauty, and the Greek crosses suggest the possibility of a Christian weaver. There is a fine sheen on the surface. This rug is quite heavy, and its very oddity makes it interesting to the collector.

Reproduced by courtesy of Messrs. Marshall Field & Co., Chicago.

sought as coverings for the bare floors, and to add warmth. The weaving of these rugs is loosely done by girls and women. Sometimes the loom is primitively constructed from the trunks of trees. The designs are very simple, and have either been handed down from earlier generations or are supplied from the city.

Yuruk rugs are so called from a band of nomads who dwell among the mountains of Anatolia. They have large flocks of fine sheep, and weave rugs of firm, even texture. The colors are very good, the field often of dark brown, ornamented with large designs.

In different sections of Turkey, the webs that might be used as rugs are made into saddlebags, sacks, and khilims.

III

RUG-WEAVING IN INDIA AFGHANISTAN, BELUCHISTAN TURKOMAN, AND CAUCASUS

RUG-WEAVING IN INDIA AND CENTRAL ASIA

Indian Rugs

THE manufacture of rugs was introduced into India by the Mohammedans at their first invasion in the beginning of the eleventh century. Persian rugs, however, were always preferred to those made in India, and princes and nobles of the Delhi Court, when it was in its greatest splendor, sought the fabrics woven in Herat, or by the Sharrokhs on the Attrek, or the nomad tribes of Western Kurdistan. These were purchased only by the princes and their wealthy followers. A few specimens of these rugs still remain in India, and are now and then reproduced with more or less accuracy.

In the sixteenth century, however, the Emperor Akbar, or more properly Jalal-ud-Din Mahomed, sent for Persian weavers to make the exquisite fabrics for which Persia was then so famous. At first these weavers continued to weave according to the designs employed in their own land; but it is not surprising

that as time went on, and the natives of India learned the art of weaving from the Persians, Hindoo ideas should have found expression, in Southern India especially. Thus geometrical designs were substituted for floral, although even now the designs of some Indian rugs revive memories of Persian teachers in the careful arrangement of flowers and leaves. The designs of Indian rugs were frequently named after the original owners, in which cases the weavers generally lived and worked in the houses of their employers. At the present time the manufacture of many Indian rugs is carried on largely in jails, where the old Persian designs are generally used.

In Indian rugs, as in those of other countries, there are certain distinct characteristics that stamp them as coming from particular districts, and in India alone are to be detected the few Assyrian types still in existence. Genuine old India rugs are works of art, but they are rarely seen.

The religion of the Hindoo does not permit of his tasting the flesh of sheep; and as India is not a wool producing country, except in the northern part, cotton largely takes its place. For this reason, and because the time consumed for weaving is less, Indian rugs are generally less expensive than Persian.

Mr. Julian Ralph, in an interesting account of his

visit to the home of a prince in India, published recently in one of our magazines, writes of the splendid rugs shown him by his host: "They were state rugs, and one was green with a border of gold that must have weighed twenty pounds or more. The other was red with a similar border, so stiff and cumbrous that it did not seem made to walk upon. However, the prince sent for his stiff-soled heavy-heeled ceremonial shoes which were quite as richly crusted with gold, and walked about on the rugs, crushing the gold embroidery in a ruthless way." When Mr. Ralph spoke of the damage, he said, "It is of no consequence, these borders have to be renewed very frequently."

An Indian rug of great beauty was taken to England from India by Lord Clive, who ordered the architect of his magnificent palace — Claremont — then in process of building, to design a room especially for it. Such special care for the proper display of this work of art may be exceptional, but it shows true appreciative power on the part of Clive.

From the time of the decadence of the industry of weaving fine shawls, which was so long a feature of Kashmir, the wool of which they were woven was gradually transferred to the rug industry, and the weavers turned their attention from the shawls to the rugs on which they displayed the same patience and skill.

Characteristics of Certain Indian Rugs

Agra sends out very satisfactory rugs. These are mostly of great weight and thickness. Many of the best are woven in the jail. The finest specimen that I have seen belongs to Mrs. Potter Palmer of Chicago, and is a duplicate of one owned by Mrs. Frederick D. Grant. The rug is of enormous size and weight, and the tree design is arranged in shades of exquisite blue upon a field of delicate fawn color. The border, in the same coloring, gives the most perfect harmony to the entire rug. Many more Agra rugs would be imported, but there is now a United States law prohibiting the importation of goods made in jail.

Allahabad rugs are similar to those of Agra, but the former are as a rule preferable.

Amritsar supplies the market with some of the finest of modern Indian rugs. Leading English and American firms have factories located there, and for that reason rugs brought into the Occident from Amritsar are reliable. They are firm in texture, and have fast colors. The manufacturers realize the importance

of these attributes in a rug, and their own responsibility in the matter.

The *Dhurrie* (Durrie) is a strong, well-made rug of cotton, often in stripes of blue, brown, or grey, with narrow yellow and red lines. Some Dhurries end in a fringe, and are square. In India they are largely used by the foreign population, and in the United States they are especially appropriate for summer time. They are made chiefly at Agra, Cawnpur, Delhi, Lucknow, and in the vicinity of Bombay.

Ellore rugs belong to the inexpensive class, but the designs and colors are pleasing. As they are made chiefly of fibre mixed with wool, they are not durable.

Formerly *Haidarabad* sent out rugs famous for their beauty, with designs in the forms of medallions, filled with flat floral ornaments and woven with wool pile on a cotton foundation. But the modern Haidarabad by no means compares with the antique.

Jaipur rugs are generally made in the schools of art. They contain many Persian designs representing animals and the cypress tree. The borders are floral, and the field is generally ivory, red, or blue.

Lahore, the British capital of the Punjab, has rugs woven in both wool and cotton, and the work is done mostly in jails. The designs are Persian, and the texture embraces from forty to one hundred knots to the square inch.

Masulipatam rugs were once noted for their beauty, but now many of them are poor in design and workmanship.

Mirzapur rugs are sometimes wrongly sold for Turkish, which they somewhat resemble. The antiques are very durable, but this cannot be said of all the modern ones, the vegetable fibre that is used in part in the construction of them not being durable. Few are exported to the United States.

Moodj is the name given to a coarse hardy mat, suitable for the verandah. It is made of Buffalo grass, which grows six to twelve feet high in India. This is harvested, the fibre extracted by pounding, and then it is twisted into rope or yarn. Afterwards it is dyed.

Multan rugs have large geometrical figures in octagons, medallions, and circles. These rugs are very lasting. Their general coloring is of dark red and blue. Sometimes a really beautiful modern Multan is discovered. Occasionally an emerald green or a yellow alternates with the usual reds and blues. The modern ones are not largely imported into the United States. The antique Multan is very fine, but scarce.

Mysore rugs are cheap and not interesting.

Patna rugs are usually in blue and white; in quality they resemble the modern Multan.

Pushmina rugs have their name from the manufacturers, who thus designate rugs that are woven of pashim.

Rugs from *Sindh* are the cheapest and least durable of all Indian rugs, and on this account not many are imported into the United States.

Srinagar, the capital city of Kashmir, makes very beautiful rugs from the finest wool. This is soft and silky, and as natural dyes are employed, the Srinagar rugs, as well as many other rugs from the northern portion of India, are highly valued.

To show the beauty and delicacy of some of the old rugs, I may mention that one was made at *Warangul*, in the sixteenth century, which contained 3,500,000 knots on its entire surface, or 400 knots to the square inch, and the designs were so complicated, that a change of needle was required for every knot.

Leading importers now give names to designate the different qualities of India rugs, and therefore the name borne by a rug does not necessarily indicate the district in which it was woven.

Afghanistan Rugs

Afghanistan rugs are generally large and nearly square. They are coarser than the Turkoman rugs, but resemble them in color and design. The Afghans, however, are more striking, the octagon designs being larger and bolder. At Kabul, the capital city at Afghanistan, and in other cities, rugs are found which are made by the nomad tribes on the frontier. The same tribes weave also the cotton and silk rugs said to be woven at Bhawulpore, India. The Great Rug in the Palace of Chehel Sitoon (forty pillars) at Ispahan, Persia, is said to be the largest ever woven, and to measure about sixty feet long by thirty feet wide. This rug was made in the sixteenth century, and is of Herat design and manufacture. Owing to political disturbances, weavers from Herat have settled in the province of Khorassan, Persia, and prefer to call that their home.

Some rugs have a strong odor, which is especially noticeable in those of Afghanistan. The reason for the presence of the odor is that the animal's hair has not been properly washed. Nothing but frequent

AFGHANISTAN RUG.

Size, 9.5 x 7.6.

This rug has a remarkably soft yet firm texture. The rough beauty and the fine coloring are very attractive. The field is a rich shade of red verging toward the hue of a blood orange, and again gleaming with far deeper hues. The large octagons are defined by a very narrow dark brown line. Two sides of these octagons are in a deep, sapphire blue, while the remaining two sides are of an orange cast. The octagon sections are all ornamented, the small red diamonds at the edges being separated by dark green lines. The lattice-work design in the squares of the border of the rug are decorated with green and ivory, the latter in the hook design. The centres of all the octagons are of the orange shade, and one only is crossed through the centre, the markings being knots of green. Large diamond forms, barred with sapphire blue and rich green, are between the octagons on the field. Occasionally a small geometrical figure in either blue or green, with pale yellow or ivory, is seen. The rug was woven in that northern region of Afghanistan known as Afghan-Turkestan.

Reproduced by courtesy of Mr. George Hubbard Holt, Chicago.

airing seems to be effective in carrying it away, although certain atmospheric changes are likely to affect it. A damp, wet day brings out the odor strongly. Fortunately this disturbing element is not in all Afghan rugs.

Beluchistan Rugs

There is a similarity in the designs of Beluchistan rugs to those of the Afghans and the Turkomans. The design is generally geometrical in part, and rather bold in effect, although not so striking as that of the Afghan. The coloring is mostly in dark shades of blue and red, often with lines of orange and white mixed with the reds and blues. There is a good deal of lustre in the rug, which is accounted for partly by the great abundance of horse hair, goat's hair, and camel's hair that is woven into it. The Beluch is a durable rug, and when in soft good colors is very pleasing.

Some of the finest specimens are occasionally sold as blue Bokharas, and people who imagine that they have purchased one of the latter are likely to find themselves the possessors of a good Beluch; for there is no such thing as a blue Bokhara.

Turkoman Rugs

Turkoman rugs are woven by nomad tribes living in Central Asia. The tribes are known as the Goklan, Sarik, Tekké, and Yomud, and all weave exquisite fabrics; they take the greatest care in every way to have their work perfectly done. In order to give fixity to the color the dyer steeps the wool in a mordant of alum and water; the dye is almost invariably brought from Bokhara. At Ashkabad the Turkomans dye the wool themselves when it is intended to be yellow, but when any other shade is desired they send it to the city to be dyed. Often shades of green and brown are used as a foundation, and a beautiful rose shade is sometimes employed, on a creamy ground.

One rug made by the Turkomans is of *camel's hair* and when the hair is intended for this purpose the animal is most tenderly cared for. Every day, the camel is carefully washed, and all the loose hairs are saved to make the foundation of the rug. Sometimes rugs of this description have embroidered designs worked in them, and even the irregular designs in Turkoman rugs are

supposed to bring good luck. The Turkoman rugs supply the market at Bokhara and Meshhed. The floors of native houses are usually covered with such rugs, each of which generally measures about six or seven feet long by four or five wide. They frequently have a fringe at each end.

The Tekké Turkoman rugs are woven by the women of that tribe; they are known in this country as Bokhara rugs. The design has little variety, and generally the rugs are among the easiest to distinguish. The design is usually octagon, in white or ivory tones upon a field of red or old rose. Sometimes orange and green are worked in, and frequently a rich blue. Brown and black, with white, are also used in the lines of division or in the border. Sometimes the designs of these rugs are more complex. The more markings they have, the better, and the white should be of the ivory tone, not the dead white, which conveys too strongly an appearance of newness. There is a man in the United States who has a secret process for dyeing Tekké Turkoman rugs a certain shade of brown, and people who have had their rugs changed to this color seem as a rule satisfied with the result. But what can improve the original color, especially when in the rich old red shades?

The Tekké Turkomans use their rugs as portieres,

for divan coverings, and for floor coverings. Rich in coloring and very durable, these rugs are much prized.

In the *Yomud Turkoman* rug the design most frequently seen is the diamond, surrounded by the hook. The weaving is very satisfactory, and the coloring in soft reds is particularly good. In some odd and rare pieces among the Yomud Turkomans, blue figures conspicuously, as does green also. The border in these rugs is sometimes in stripes, sometimes in a sort of crudely drawn vine.

Other Turkoman Rugs

The *Genghis* rugs are woven by a tribe of Turkomans who live the life of nomads. They are named after Genghis Khan, the great Mogul conqueror who invaded Central Asia in the year 1218.

The Genghis rugs (often called Guendje) are woven of strong goat's hair or of wool, and have quite a long pile. The designs are in geometrical forms, and the color most abundantly used is white.

Kashgar rugs are made in East Turkestan. They are quite coarse, with designs of a Chinese character in strong coloring. Yellows and a sort of lead-white are much used in these rugs; again blues and ivory white are seen, while reds, pinks, greens, and a deep orange are common. The Chinese fret, the dragon, and fishes are among the designs employed. The Tree of Life is of frequent occurrence, but is a crude representation.

Khiva rugs are woven by Turkomans inhabiting Central Asia. The firmness, durability, and bold grandeur of these rugs render them very pleasing.

Well-toned shades of red, blue, tan, ivory, and an occasional green are the usual colors. Sometimes a Khiva has a long panel centre, with a prayer niche. In many fine specimens the lustre is an added attraction.

Samarkand rugs are a product of Central Asia. They show distinctly Chinese characteristics. Sometimes the field is covered with round medallions, from one to five in number, holding odd figures. The Chinese fret is common in the design, and sometimes a large crude flower arrangement is noticed. Reds, blues, a soft fawn, white, and much yellow, especially in the border, are the usual colors. Soft and heavy, these rugs have a distinctive character, and are attractive. Their texture, however, is quite thin, and they are not very durable.

Yarkand rugs are very similar to Kashgar rugs, having the same general characteristics.

Caucasian Rugs

Caucasus is a general government belonging to Russia, and including Transcaucasia. The designs of the many rugs woven in this section of country are all parts of a system, and each design bears certain marks whereby its class may be identified.

Daghestan rugs are made in fine wools, and the mosaic designs are generally beautifully and skillfully done. The figures are nearly always geometrical, and in the form of diamonds, long octagons, lozenges, hooks, and small crosses. The colors of the best Daghestans are so well selected, that although there is no shading there is seldom anything aggressive or startling in the effect. Blues, reds, yellows, ivory, and other hues are chiefly used. The rug has a short, close pile, and although the texture is rather thin, the rug is very durable.

Derbent rugs, though woven at Derbent, the chief city of the province of Daghestan, differ somewhat from the Daghestans proper, being much softer and thicker. They are also more loosely woven, and have

DAGHESTAN RUG.

Size, 7 x 3.5.

This rug has a fine texture and is straighter than most Daghestans. It is an antique, but its colors are as fast and clear as when it was first woven. It has been cleaned again and again, but nothing seems to dim its hues. The field of light blue is thickly studded with large and small geometrical figures in reds, yellows, and white. Some of the forms are in the lozenge design, with colors in red and yellow, the reds containing fine shadings of blue. Again square forms are seen, many holding the same colors, ornamented with contrasting but harmonious hues. In the centre are two geometrical figures of considerable size, one in yellow, and one in red. Each of these has yellow and white in its centre. On either side are still larger forms in yellow and blue. The border is geometrical, the hook design in a bracket being in evidence, and outside of this is a narrower stripe in red, white, black, and yellow. The many markings add greatly to the beauty of this interesting Daghestan.

Reproduced by courtesy of Mr. Frank E. Burley, Chicago.

a longer pile. The designs are geometrical, several star devices often occupying the field; and here again we see the hook, which is a feature of the entire Daghestan province. There is a good lustre in the Derbent rugs, and the coloring is often quiet and inconspicuous in dark blue, red, yellow, and ivory. Sometimes a soft pink is noticed.

Kabistan (Cabistan) rugs are woven at Kuba. They resemble the Daghestans to such an extent that they are often sold under that name. They have, however, more variety of design, although, as in the Daghestans, the diamond is generally a prominent feature, and often three large and many small diamonds are seen. The palm leaf is of common occurrence, and occasionally different colored stripes occur throughout the entire field. Soft reds, greens, a delicate fawn, and browns are the usual colors. The borders may be in stripes, or with crude animal or bird devices.

Karabagh rugs have characteristics of the other Caucasian rugs, but are more crude in coloring. Red is the chief color used. The rugs are coarse and quite crude in effect.

Kazak rugs are woven by a nomad tribe dwelling among the Caucasus mountains. There is a certain strength and vigor about the Kazak rugs that seems to be in harmony with the tribe that weaves them. The

word Kazak is a corruption of Cossack; and the durability of these rugs, as well as a certain boldness of effect in their designs and colors, corresponds with the hardihood of the people who weave them. The rugs are thick and soft; their colors are blues, soft reds, and greens. Often the field is a deep rose or a green, sometimes with one or more geometrical figures, or with the palm leaf design in rather large size throughout. When the palm leaf is used, it is generally decorated with a smaller leaf of a different hue. Many varieties of small designs are also seen, including circles, diamonds, squares, and the tau cross, which is almost always present. Some of the antique Kazaks are very fine.

Shirvan rugs are attractive from their quiet, agreeable tints, and fine, even texture. They are made in large quantities, and readily sold. The best are of white wool, but the inferior ones may hold cotton or goat's hair. Often blues and whites are the colors employed, with markings of red or yellow. Sometimes there are stripes in the border, one wide stripe followed by a series of narrow ones. The hook is a frequent design, and may be found in the field, incasing some geometrical figure. Sometimes a conventionalized floral design is observed in the border.

Soumak rugs ought really to be called Shemakha, for that is the name of the town in the government of Baku from which they are exported. But the contraction of the word into Soumak is now universal. Erroneously too, these rugs are known as "Kashmir," for the sole reason that they are woven with a flat stitch and the loose ends are left hanging at the back, just as they are in the old Kashmir shawls. The designs bear a resemblance to those of the Daghestans, and the hook is omnipresent. The best are durable, and sometimes a rarely beautiful Soumak is discovered, distinguished from the ordinary specimens by its soft hues and fine texture. One that I have in mind is of a rich blue field, with geometrical figures in terra cotta shades, and a rare bit of green in the way of ornamentation: the field of another is rose, and the geometrical forms are in deep blues, old blues, and ivory.

Tehechen (Chichi or Tzitzi) rugs are made by the Chichi nomads living among the mountains of Daghestan. The rugs have a strong resemblance to the Shirvans, and are often sold under that name. They are of about the same color and quality, but are wider. In the border there are frequently geometrical designs arranged between two or more stripes, and the tau cross is sometimes seen.

IV

POLISH AND MISCELLANEOUS ORIENTAL RUGS

POLISH AND MISCELLANEOUS ORIENTAL RUGS

Polish Rugs

THERE are few of the so-called Polish rugs in existence, and these are priceless and cannot be bought. They are mostly seven feet long by four wide. The name takes its origin from the fact that a Pole (by name Mersherski), after traveling in Persia and India, established a rug factory in Warsaw.

Polish rugs are of silk with gold and silver thread interwoven. Their texture is looser than that of the usual Oriental rug, and for this reason they cannot stand hard wear; but they are exceedingly handsome with their gold lustre and silky sheen. In these rugs a number of warp threads are crossed by the metal threads and overspread, so that the lines or ribs are brought out more prominently. This in part accounts for the softness and looseness of the texture.

Silk Rugs

Long before other countries learned the art of cultivating silk worms, China was at work weaving fabrics of silk. Chinese historians claim that the origin of reeling silk and putting it to use was discovered by a woman —Se-Ling-She, wife of Hwang-te, third Emperor of China—and for that reason she has always been regarded by them as the "goddess of silk worms." The date of this discovery is about B. C. 2640. For about two thousand years the Chinese kept secret their methods of reeling and weaving silk, but finally Japan, Persia, and India learned the art, Persia having for many centuries transported raw silk between China and the West. Very slowly grew the process of silk weaving. Greece, Spain, and Sicily by degrees attained the knowledge. In A. D. 550 it was introduced into Constantinople, and in 1148 silk manufacture was carried into Italy, and the cultivation of mulberry trees was enforced by law. The industry soon spread into the south of France, where it rapidly advanced.

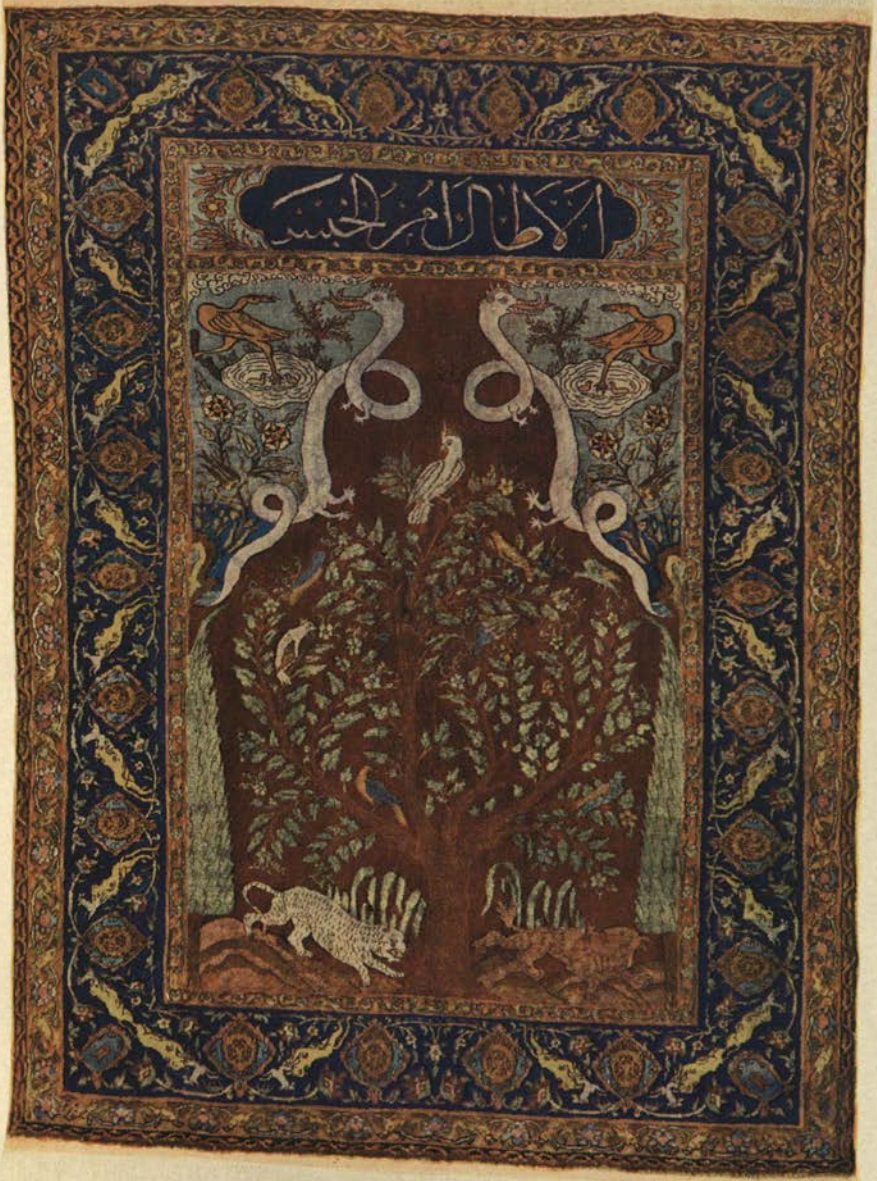
At the present day enormous quantities of silk are

OLD PERSIAN SILK RUG.

Size, 5.8 x 4.12.

This remarkable rug in some lights suggests the heart of a forest. Some of its sections indicate Chinese inspiration, and recall, too, the famous Hunting Rugs; but it was undoubtedly woven in the neighborhood of Meshhed, in the province of Khorassan. The thick texture, the long pile, and the look of the animals afford evidence in support of this conclusion. The field is in an unusual shade of reddish bronze, with a strong metallic lustre. In certain lights the surface looks like a mass of gleaming gold. In the centre stands the Tree of Life, its branches rich with foliage, among which birds of bright plumage seem to flutter. At the base of the tree, two wild animals are depicted, apparently in search of prey. In the corner areas at the top of the rug two serpents are attacking young birds in a nest, which is guarded by an agitated parent bird. On either side at the base of the rug is a cypress tree. Across the top is an inscription in Arabic, which has been variously translated.

Reproduced by courtesy of Mrs. Emmons Blaine, Chicago.


الأطال الأمر الخبيث

produced in various parts of the world. The principal countries are China, Japan, India, Southern Europe, and some parts of Persia and Asia Minor. During the Middle Ages and down to the seventeenth century, the province of Ghilan in Persia produced very fine silk and in large quantities. In all the countries and districts just mentioned, magnificent silk rugs have been woven for many centuries.

The silk rug when at its best is unsurpassed in beauty; it is distinguished by its richness, exquisite coloring, and rare sheen. But silk rugs require the most luxurious surroundings: nothing looks so out of place as one of these costly fabrics of the loom in a poor setting. They are more suitable for decorative purposes and museums than for service; they should be used as hangings, not for floor coverings. An exquisite silk rug interwoven with pearls is hung before the famous Peacock Throne of the Shah at Teheran, Persia.

The most magnificent silk rugs have been woven in China, and these are interesting from every point of view, especially as regards history, color, and texture. The silk rugs of Khotan are remarkable for their beauty and fineness; on important occasions of state and ceremony the Chinese place them upon the table.

In making silk rugs, the greatest care is necessary in the shading. Sometimes the shading of woolen rugs is made more effective by the addition of silk.

As the demand for silk rugs is comparatively small they are seldom woven on speculation. When made to order in Persia, they cost from ten dollars to fifteen dollars per square foot; thus the usual price of a silk rug of Persian make is from two hundred dollars up to thousands of dollars. Those made in Turkey can be bought much cheaper.

The Turkoman Silk rugs are generally twice the size of the usual sheep's wool or camel's hair rugs. They are very fine, and often two hundred dollars is paid for a rug of this kind eight feet square.

Rugs made of raw silk are exported from Samarkand, and silk rugs of old Persian designs are copied and woven at Cæsarea. Some weavers of the modern silk rug, however, do not have recourse to established designs; they give play to their imagination, as do the weavers of wool rugs. Other weavers copy chiefly designs from chintz, and still others from designs introduced from Europe.

Mrs. Bishop tells us that silk produced at Resht is brought to Kashan to be spun and dyed. Then it is sent to Sultanabad to be woven into rugs. It is next returned to Resht to have the pile cut by the sharp instruments used for cutting the velvet pile. After the rugs are finished, they are sent to Teheran to be sold.

Chinese Rugs

The Chinese rugs of antiquity are remarkable, and worthy of the closest inspection. Their texture, designs, and symbolism show the greatest patience and thought. Antique wool rugs woven in China are very scarce, and because of this, and for their historical interest as well as their uniqueness and attractiveness, they bring large prices. In fact they are almost unprocurable. A large and very fine specimen of this kind of rug is in the home of the late Governor Ames of Boston. It measures nineteen by twenty-one feet. The colors are yellow and white, and these are arranged in odd designs over the entire rug. A member of the family owning it writes: "This rug is said to have originally been in the Emperor's Palace in China. As every Emperor is obliged to have the palace newly furnished when he succeeds to the throne, owing to some superstition connected with the retaining of any of the former emperor's possessions, everything is removed and destroyed. Fortunately this rug escaped destruction." A fine example of an antique Chinese rug is represented in one of the illustrations of this book.

The modern Chinese rugs are vastly different from those of antiquity. There is, however, much of interest attached to them. They are sought because of their antique designs, their harmonious coloring, and their durability. The monstrous and fantastic forms that distinguished the antique are not so frequently met with in the modern production. The predominating colors in a modern Chinese rug are yellow, blue, white, and fawn, and these are arranged very effectively. The designs are quaint and odd.

In the northern part of China rugs are decorated with colored threads in crude imitation of figures; they are woven in sections, and then sewed together. Camel's hair of a coarse quality is used extensively by the Chinese for their rugs, and the laboring class use felts in their houses. These are cheap and durable and are placed on the tiled floors so common in the colder parts of China. The skin of the doe, deer, and fox are much used in China as rugs. These skins are sewed together in sections, according to various designs, and resemble mosaic work.

There are more circular rugs found in China than in any other country, and some are exported. But they are seldom called for in this country, and clerks in the large establishments which import them express surprise when inquiries are made for them.

ANTIQUE CHINESE WOOL RUG.

Size, 7.10 x 5.2.

The modern Chinese wool rugs are not at all like this antique specimen, which was woven in Shantung about the year 1750. The material is of wool, the pile is very thick and soft, and the texture, though loosely woven, is lasting. A large circular form in the centre of the field is richly decorated in a fine blue, yellow, and white floral design. Ivory is also seen in the markings, but no other colors are used except light yellow and a deep blue. The field is of a rare apricot hue, very unusual and beautiful. The border holds a Chinese fret design, the symbol of long life. This is in a rich deep blue, and the outmost part of it is in a dark shade of blue. The separate sprays of flowers on this rug represent the tea flower, which the Chinese use for decorative purposes, and the larger sprays hold the imperial flower.

Reproduced by courtesy of Messrs. A. A. Vantine & Co., New York.

Japanese Rugs

The Japanese have been skilled weavers for many centuries, and the growth of textile industries among these people has been greatly increased by the introduction of fine cotton yarns of uniform quality. The modern Japanese rugs are made of cotton or jute, and are used extensively in the United States in summer homes. In the towns which produce these, little children may be seen busily engaged in weaving, their small fingers being very deft at this work.

The chief colors employed by the Japanese in their rug-weaving are blue, white, and sometimes a beautiful pink. In weaving, designing, and coloring, as in everything else the natives do, their exactness of finish and thoroughness in detail are noticeable. The Persian designs which were once reproduced in Japan, are now supplanted by designs purely Japanese.

Rugs of the Holy Land

No rugs of importance are woven in Palestine. In several villages there is made a coarse cloth, waterproof because of its firm texture. It is used for cloaks or abas, and these are worn by all the men of the land. In Bethlehem is made the coarse cloth which is used as tent covering. This is produced from the sombre hair of the Palestine goat. In Damascus a few rugs are woven, but not of any great value or beauty.

Prayer Rugs

The prayer rug is so distinctly *sui generis* that it requires a little explanation. It is to be found wherever dwell the followers of Mahomet, and the design usually includes a representation of a mosque, or place of public worship, showing the mihrab, which is the niche in the wall of the mosque, so located that when the worshipper prostrates himself before it he will be prostrating himself toward Mecca.*

The Mohammedan, if he build a mosque, locates it so that its axis extends in the direction of Mecca; in such buildings the mihrab is not necessary, as the natural position of the worshipper places him so that his face is toward the sacred city. Where Christian buildings, such as the great Basilica of St. Sophia at Constantinople have been appropriated for Moslem worship, the niche or mihrab may be located well toward one corner of the building.

* Some Prayer rugs have a representation of the hands of Mahomet, and on them the suppliant places his own as he throws himself prostrate. In the corners of some of these rugs pulpits are represented, and occasionally trees.

The prayer rug was evidently invented for the purpose of providing the worshippers with one absolutely clean place on which to offer prayers. It is not lawful for a Moslem to pray on any place not perfectly clean, and unless each one has his own special rug he is not certain that the spot has not been polluted. With regard to the purity of the place of prayer Mohammedans are especially careful when making their pilgrimages, the rugs which they take with them having been preserved from pollution by being rolled up until the journey is begun, or until the hour of prayer arrives. It does not matter to these followers of Mahomet how unclean a rug that is on the floor may be, because over it they place the prayer rug when their devotions begin.

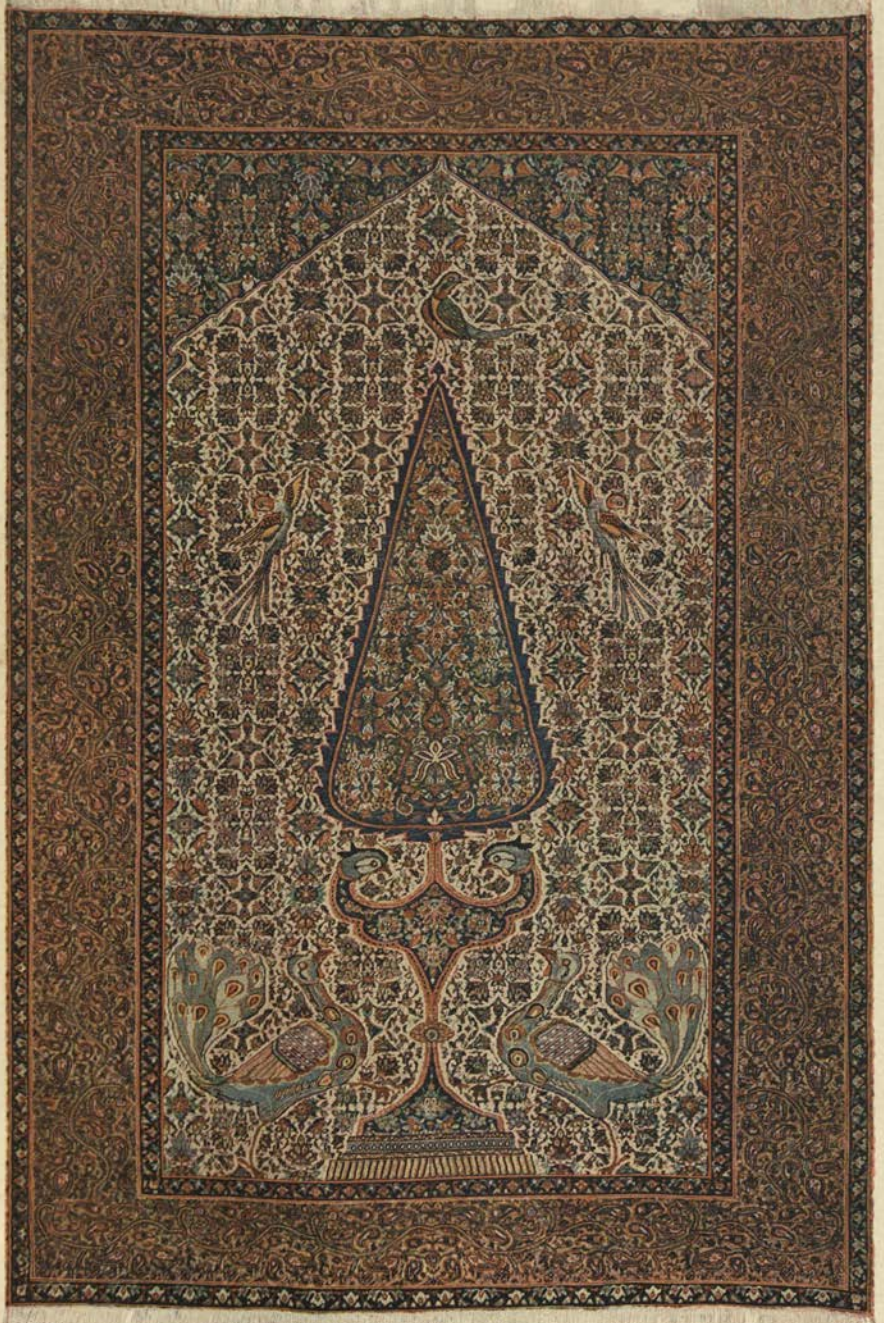
About two hundred years ago small embroidered rugs were largely made in Persia, chiefly at Ispahan. These were prayer rugs, and on each of them, near one end, was a small embroidered mark to show where the bit of sacred earth from Mecca was to be placed. In obedience to a law in the Koran that the head must be bowed to the ground in prayer, this was touched by the forehead when the prostrations were made, and so the letter of the law was carried out. The custom still prevails. The Persian women who make the finest prayer rugs seldom weave any other kind of rug.

OLD KIRMAN PRAYER RUG.

Size, 6 x 4.1.

This beautiful and rare rug has an ivory field thickly studded with small floral designs woven most carefully. The knots are very closely tied, and the texture is soft and fine as velvet. A cypress tree occupies the centre of the field, and above its base on either side appears the head of a bird. Below there are two peacocks, in gorgeous plumage. The upper parts of the bodies of the peacocks seem actually to glisten like cloth-of-gold; silk threads appear in the tail feathers. At the top of the rug rests a bird of brilliant plumage, and on either side a bird evidently in the act of flying. The border of this fine rug is in stripes, the widest of a golden hue, with turquoise blue, light green, and soft reds in delicate tracery. The corner areas are deep and very minutely woven, corresponding perfectly with the field. Toward the centre of the corner areas and extending upward, is the mihrab, proclaiming for what purpose this rug was woven.

Reproduced by courtesy of Miss Buckingham, Chicago.



As a class the modern Anatolian prayer rugs are quite inferior, being woven irregularly, and without regard to details or finishing; yet there are among them some fine specimens of Anatolian weaving. The best are woven at Ghiordes. The antique Ghiordes rugs are really fine in colors, generally with much pale green, red, or blue. The design most frequently seen is the Tree of Life. One special kind is distinguished by a yellow vine on a dark blue field.

Hunting Rugs

The hunting rugs of Persia are the most remarkable and interesting rugs in existence. They had their origin in the Chinese pictures of hunting scenes, from which they were copied. They were undoubtedly made as early as the sixteenth century, for the Shah. Exquisite in their weaving, marvelous in coloring, and of rare sheen, they are worthy of the closest attention. Nor is this their only merit; they serve as records of ancient customs, depicting the method of the chase, and portraying the mounted hunters in pursuit of the elephant, lion, phœnix, deer, and other creatures (fabulous and real). There are perhaps twelve of these precious rugs in existence. One belongs to the Imperial House of Austria, another to Baron Adolphe Rothschild, a third is in the Berlin Museum, and a fourth may be seen at the Boston Museum.

The Felt Rug

A large and heavy rug is made in the Orient of felt. This is used extensively by the natives, but is too heavy to export. Even the shepherds of the Kotan-Daria and of the Keriya-Daria use it in their primitive and isolated abodes. Sometimes an old felt rug is propped up by poles and becomes a tent, in which dwell the shepherds of Central Asia.

This felt rug is made of the hair of the camel, goat, or sheep, or by a mixture of all these kinds. It is matted together by heavy and constant pounding, moistened with water, turned and beaten again and again until it becomes compact and solid. Sometimes the felts are decorated with colored threads and often the name of the weaver is woven in. Among the best felts are those made at Astrabad and Yezd.

In color felts are grey, brown, or white. The last named are woven at Khotan. No dye is used; the hue is that of the hair of the animal, or the composite hue resulting from the mixture of the hair of different animals.

The felts have no seams, and are from one to four inches thick. Although this material is of far more ancient date than the days of St. Clement, a legend connects his name with the discovery of felt. The tradition is that while on a pilgrimage the Saint, having put a wad of carded wool into his shoes to protect his feet from blisters, found at the end of his journey that the pressure and moisture had converted the wool into felt.

Khilim Rugs

(Written Also Ghileem, Kelim, Kilim)

The largest number of Khilims are woven in Turkish Kurdistan, although many are made in the adjoining territory, and at Sinna and Shirvan. They are also woven by the nomads of Anatolia and Merv, and Turkey in Europe now produces many Khilims, especially in the vicinity of Servia.

Khilims are made in different sizes, and are alike on both sides. Perhaps the Khilims most familiar to us are those which are long and narrow. But there are also smaller sizes, the smallest of all being called mats. All are without nap, and are woven with the flat stitch by the means of shuttles.

Karminian is another name given to this decorative piece of tapestry. The Karminian is woven in the tents of the nomad Yuruks and other Turkoman tribes. Occasionally this weave and the Kurdish resemble the prayer rug in having a niche at one end.

A bit of romantic sentiment is woven into the Kis Khilims, as those made by the Turks in Anatolia are often called. It is asserted that the word means "Bride's

rug," and that the name is derived from the fact that these rugs are woven by young girls, each of whom endeavors to finish her rug in time to win a husband. A lock of hair is often found in the Kis Khilim, said to have been woven in by the girl who made it.

In Oriental countries the Khilim is often used as a curtain to divide the dwelling portion of the tent from that in which the cattle are sheltered from the storm. It is also used by the natives on their journeys, and for general wear on the floors.

In the United States this fabric is exceedingly popular as a hanging, or for the cover of a divan it is equally effective, whether used in the home or in the studio.

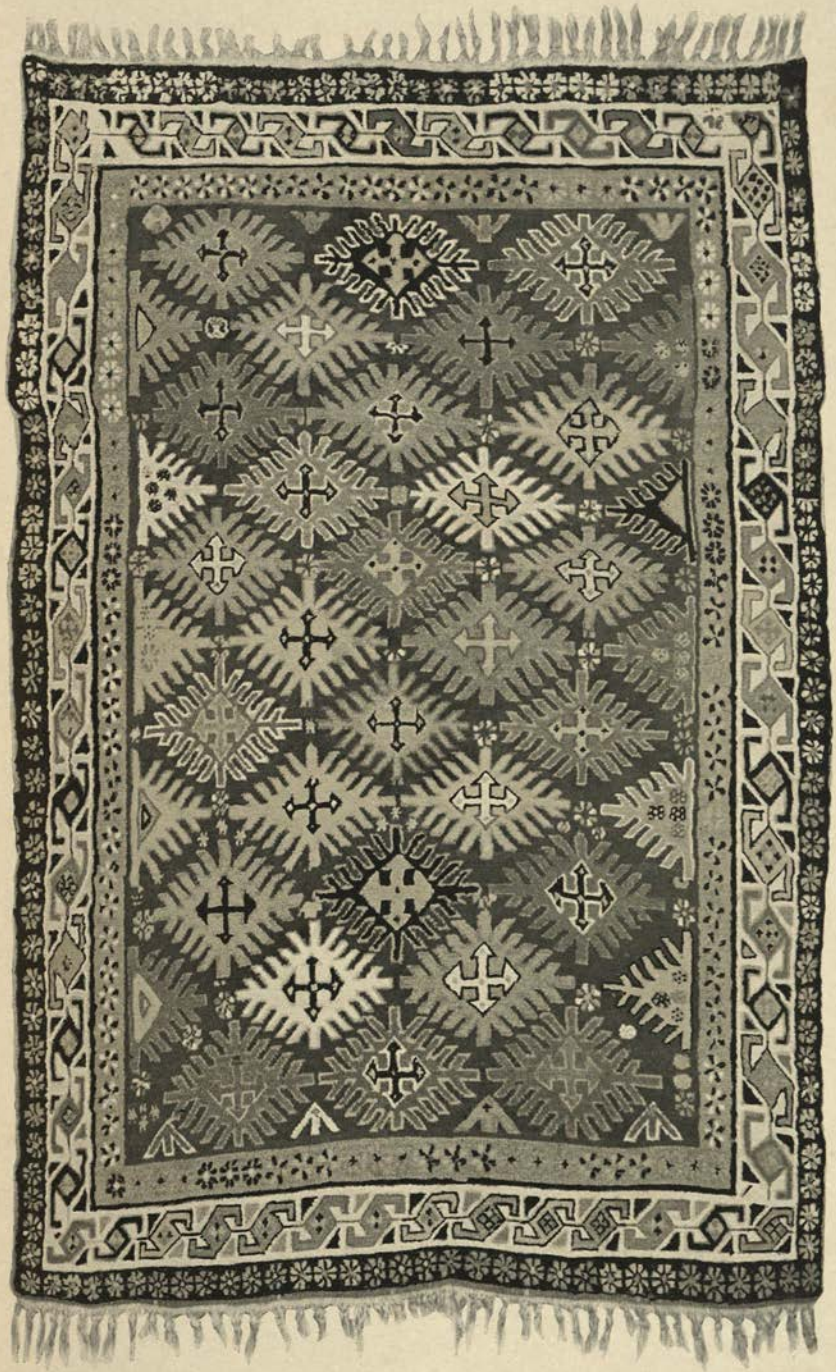
LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

DERBENT RUG.

Size, 7.2 x 4.6.

As a representative Derbent rug, this is an excellent example. It has the soft thick texture and long pile characterizing this product of the Caucasus. The entire dark blue field is covered with well-proportioned lozenge-shaped forms, distinctly outlined with serrated lines. Every centre has a cross of a contrasting color, from the form containing it. The main border stripe is geometrical, with a variety of the hook design. Several floral devices are arranged in the maroon stripes on either side the wide one. There is a good deal of lustre to the rug, and the coloring is particularly charming in fine blues, soft rose, fawn, copper brown, subdued yellows, ivory, and rich green.

Reproduced by courtesy of the author.



V

RUG-WEAVING IN THE OCCIDENT GREAT BRITAIN, AND THE UNITED STATES

63967

RUG-WEAVING IN THE OCCIDENT GREAT BRITAIN, AND THE UNITED STATES

IN the preparation of this section of the work, there has been no attempt or desire to slight in any way the weaving industry of the West. It has not seemed advisable, however, to go into many details on the subject, for it is one easily learned from many sources by any one who desires. There is not the mystery about Occidental weaving that there is about Oriental, the latter perhaps appealing to our innate desire of acquiring knowledge difficult of access. A short account of rug-weaving in the Occident will, therefore, be quite as satisfactory to the general reader as a more lengthy description.

Greece, etc.

Greek rugs are almost as ancient as Greece herself. From time immemorial they have constituted a most important part of the dowry of young girls from the provinces. They are, however, not often seen outside of their own country, for the weavers cannot be prevailed upon to sell them.

Greek rugs are of two kinds—the heavy ones which serve for floor coverings in the winter, and the thinner, which are used all the year round. Both are made of home-produced wool, often with hemp weft, and are worked by women and girls only, in wooden looms of a primitive order.

The Arab conquerors of Spain, or the Moors as they are often called, are believed to have taught the Venetians the art of rug-weaving. The rugs now known as Moorish are made by the decendants of this race, who live outside of the Spanish border. Their leading color is yellow, and in style and quality they resemble the so-called Smyrna rug.

The antique Moorish rugs are found in the Cathedrals of Toledo and Seville. These are relics of the thirteenth century.

OLD ANATOLIAN PRAYER RUG.

Size, 6 x 3.8.

A deep, soft pile, firmness of texture, and superb coloring, characterize this rug. The lower section of the field is of cherry-red; the upper portion is a lighter shade of red, but blending perfectly, and forming by its shape at the top the niche which is characteristic of the prayer rug. This extends into the wonderful moss green of the upper section. The two tones (which appear exaggerated in the black and white plate) suggest the thought of a passing shadow upon a mossy bed. The red and green of the field are separated by heavy serrated lines of ivory, which unite at the top, leading up to and inclosing a small red lozenge, terminating beyond this in the hook design. It is in the centre of the lozenge that the Moslem places the stone or bit of earth when at prayer. Other hook designs and various geometrical forms are arranged upon the field. The wide stripe of the border is of a fine yellow, rich and lustrous, decorated in blue, green, and maroon devices. The outer border is in brown, and it is interesting to observe the series of nomad tents represented, each one worked in white wool, the entrances to the tents, however, being in reds, blues, or yellows. Alternating with each little dwelling are figures worked in red, blue, or green. This interesting rug is a product of Cæsarea.

Reproduced by courtesy of Mr. George Hubbard Holt, Chicago.

France, etc.

The art of rug-weaving was first introduced into the West by the Moors when they conquered Spain. With the advance of civilization it proceeded to the land of the Gauls, where during the reign of Henry the Fourth it was brought from Persia. An inventor named Dupont was placed in charge of a workroom by the king, in the *Palais du Louvre* about the year 1605. In the year 1621 an apprentice of Dupont's named Lourdes, was instructed to establish the industry of weaving in a district near Paris, where was the *Hospice de la Savonnerie*, an institution for poor children. The factory was called *la Savonnerie* because the building had been previously used for the manufacture of soap. Since 1825 *la Savonnerie* has been consolidated with the Gobelins manufactory. In 1664, Colbert, minister to Louis the Fourteenth, founded the establishment at Beauvais which is owned by the French Government, as is also that of the Gobelins, which Colbert bought of the Gobelin family. But it is to the Saracens that France ultimately owes the origin of her famous

tapestries, and it is to the Saracens, through France, that Western and Northern Europe trace their obligation.

The industry has attained large proportions in France. At Aubusson alone over two thousand workmen are employed in rug-weaving. A fine specimen of the work done there is a rug of Oriental design made for a collector in New York. The piece-work system is now generally used throughout the weaving districts of France. The manufacturers themselves usually place the rugs on the market. France buys the greater quantity, although many are exported.

Austria-Hungary, Germany, Holland, and Italy have also had some experience in rug-weaving, and even little Switzerland at one time attempted its introduction, but with unsatisfactory results. Belgium, however, was more successful, for Brussels still produces a large number of rugs.

Great Britain

In England the introduction of tapestries as hangings for walls was made by Eleanora, sister of Alfonso the Tenth of Castile, when she became the wife of Edward the First. In her journeyings these fabrics of the loom were carried as part of the royal baggage, and must have given some sense of cheer, particularly when they clothed the bare walls of the dreary castle of Cærnarvon.

Edward the Third (1327-1377) invited Flemish weavers to settle in England. At that time England produced wool in large quantities, although very few fabrics were woven there, nine-tenths of the wool being sent to Ghent or Bruges to be manufactured; for the Flemish were the first people in the northern part of Europe who advanced in the arts and in manufactures. Throughout Northern and Western Europe rugs were seldom used, except for wall hangings and table covers, until the time of the Reformation in Germany.

Great Britain is now quite active in the manufacture of rugs with certain designs, a decided impetus to the

improvement of this industry being given by Mr. William Morris, the English poet and artistic decorator, who was born near London in 1834.

The Morris Rug. With strong, firm texture, fine vegetable dyes, and with purely artistic designs, the Morris rug bears testimony to-day to the honesty, perseverance, and skill of the man for whom it is named. He himself testifies: "I am an artist or workman with a strong inclination to exercise what capacities I may have—a determination to do nothing shabby if I can help it." Decorative art in many branches is the richer to-day for the influence of Mr. Morris, but it is his rug-making that now claims attention. Mr. Bernhard Quaritch informs me in a letter dated August 31, 1899, that Mr. Morris learned the art of making rugs from a volume of the work entitled "Descriptions des Arts et Metiers." Mr. Morris had his own loom, and not only wove rugs, but dyed the wool for them himself, and instructed pupils, to whom his inspiration was a power. Long and laboriously he worked to achieve the best results, using vegetable dyes only, and he was finally successful. No dyer of the Orient could have been more pleased than was he when his efforts resulted in soft, glowing tints.

In design Mr. Morris excelled. He educated the popular taste by bringing forth the beauties of the simpler forms of the floral and vegetable world; he

FERAGHAN RUG.

Size, 24.8 x 15.

This is a most unusual antique Feraghan. It is rare to find an antique of such enormous size, and the marvelous sheen and good preservation of the rug render it a choice specimen. The texture is like velvet in its softness, the Persian knotting is firm, and the shadings of green, rose, blue, yellow, purple, violet, and red all blend in perfect harmony. The pile is even, and the border with its exquisite hues is a study in color blending. The green of the widest border-stripe is particularly reposeful in effect.

Reproduced by courtesy of Messrs. Marshall Field & Co., Chicago.

delighted especially in displaying the acanthus in varied conventional forms. Every rug he designed bears witness to his enthusiasm for harmony. Too æsthetic, some critics declare him to have been; but no one can deny the importance of his creations, for England needed to be awakened to a knowledge of her own inability to appreciate artistic decoration of the home, especially by means of the productions of the loom. It was this very fact, and his inability to procure artistic furniture such as would satisfy his æsthetic taste, that started Mr. Morris to create those fabrics which he desired.

The United States

The United States is largely occupied in rug-weaving, and the centre of the Eastern section of this manufacture is Philadelphia. But in various sections of the country there are rug factories, both large and small.

The *Abenákee* rug is made at Pequaket, New Hampshire. It is the result of a desire on the part of Mrs. Helen R. Albee to give profitable employment to the women of the rural community where she lives. Her success is now assured, and the reward for much labor and thought has come in a lively demand for the rug.

The Abenákee rugs are not woven. They are an evolved form of the much despised New England hooked rug, which was made by drawing strips of old rag through burlap. The thick, soft, velvety Abenákee rugs of the present day are far removed in color, design, and texture from their humble ancestors. These rugs are all wool, hand-dyed in warm tones of terra-cotta, old rose, old pink, tans, dull yellows, rich old

blues, olive and sage greens, and old ivory. They are made to order usually, to match in their ground color some special color in the room where they are to be placed, and the borders are made in harmonious tones. The range of design is wide, from Oriental to Occidental—from Japanese to North American Indian. But all suggestions, so soon as received, are modified and removed as far as possible from direct imitation of any foreign rugs. Mrs. Albee has aimed, not to reproduce Oriental effects, but to have the designs original and distinctive. Fortunately, for years previous to the establishment to this industry, she had studied the principles of design and its application to various textiles, and the knowledge which she thus acquired has proved most valuable.

The designs are bold and effective, but fineness of detail is precluded by the strips of material, each of which is a quarter of an inch wide. The color is arranged in broad masses.

The *New England Hooked* or *Rag* rug has for its foundation a strip of burlap or sacking. Through this, strips of cloth are hooked, which form loops, and this surface may be sheared or not, as the maker desires. There is such an absence of attractiveness in the old-time rag rug, that several women of taste and experience in art methods have sought the improvement of this

industry. The results have been excellent, so that, ugly as the original rug is, it is esteemed as being the progenitor of the more artistic Abenákee, Sabatos, and Onteora rugs.

The *Sabatos* rug is a product of the little mountainous village of Center Lovell, Maine. The untiring efforts of Mrs. Douglas Volk of New York have succeeded in developing the rug and starting this industry, and she has now about a dozen women engaged in the work, this number including the spinners, dyers, and weavers.

The Sabatos rug is durable, harmonious in color and design, and is distinctly a home product. The wool of which it is made is sheared from the flocks of sheep in the vicinity. The shearing takes place annually in June; the wool is then carded, spun, and dyed. The threads of hand-spun wool are worked through a hand-woven webbing, and securely knotted or tied with a specially devised knot. The designs thus far are mainly adaptations from the native American Indian motives, which are simple and characteristic, furnishing a chance for broad color effects.

A special point is made of the dyes employed, those of vegetable origin ruling, and only those dyes which from experience have been found to be practically fast are used,—such for instance as genuine old Indigo blue, madder root, and butternut.

The *Onteora* rug receives its name from a little village nestling among the Catskill Mountains. It owes its existence to Mrs. Candace Wheeler, the well-known artistic decorator and writer, of New York. Still in its experimental state, the Onteora rug is promisingly successful. The idea Mrs. Wheeler and her assistants are carrying out is that of making an ordinary rag rug upon an old-fashioned Colonial loom, and weaving into it artistic designs. For this purpose "piece ends" of colored denims are bought from Southern mills. These are for the filling, and can be arranged and varied in color very effectively. The designs are in blocks, stripes, and arrows. This industry is not yet upon a sufficiently large scale to warrant the establishment of warp dyeing, but later Mrs. Wheeler expects to accomplish this result, which she believes is necessary to the best effects.

Berea College, Kentucky, is endeavoring to encourage the weaving of rag rugs of a superior order. So far, the industry is in a primitive state, the natives preferring to weave cotton and wool coverlets, for floor rugs they consider troublesome. The weaving is carried on in the homes throughout the mountains of that region known as "Appalachian America;" and is really a survival of the New England Industry.

Navajo Rugs. The Navajo Indian Reservation covers about eleven thousand square miles, about six hundred and fifty of which are in the north-west corner of New Mexico, and the remainder in the north-east portion of Arizona. The region is well adapted for the raising of sheep, and every family possesses flocks, which are driven from place to place for pasture. The Navajos, however, never go to any great distance for this, but keep generally within a radius of fifty or sixty miles from home. This tribe weaves a rug that is useful, unique, durable, and when at its best, impervious to rain.

It is believed that the Spaniards, when they arrived in that section of North America inhabited by the Pueblo tribe of Indians, communicated to them the industry of weaving these rugs, and that the Pueblos taught it to the Navajos. Thus it appears that the weaving of the Navajo rug was a result of the Moors' invasion of Europe. The sheep, which are raised by thousands, were also introduced by the Spaniards. The wool is not washed until after the shearing. About twenty-five years ago the Navajos began to use the shears of the white man; previously they procured the wool by cutting it off the body of the animal with a knife, and pulling it from the legs.

The native dyes are red, yellow, and black, and the

natural colors of the wool are black, grey, and white. The dyes of the white man are now much used. Formerly there was a beautiful blue, which has given way to the indigo. A scarlet cloth called Bayeta was once much used in the weaving of these rugs, but Germantown yarn and other inventions of the white man have largely superseded the old-time materials and methods.

The spindle is of the crudest form, and sometimes the wool is simply picked out from the mass, and rolled into the yarn or thread on the hand.

The looms are fashioned after the most primitive ones of the Orient, and the weaver sits on the ground and weaves upward. Women do most of the weaving, but occasionally a dusky faced man may be seen at the loom. It takes about a month to weave a rug six feet ten inches by five feet seven inches.

The designs in the Navajo rugs are many, and mostly in angles and straight lines. The weaver makes up her own designs as she goes along, occasionally only tracing it in the sand.

There is a symbolism attached to many forms in these rugs. The square with four knit corners represents the four quarters of heaven and the four winds. A tau cross is a symbol of protection and safety, and a prayer to the great spirit. A spiral form represents

the purified soul, and a double spiral is a symbol of the soul's struggle. A wave mark represents the sea, over which the people came from a far country. Black is the symbol of water, regarded as the mother or spirit. Red is the symbol of fire, and is regarded as the father.

The native costume of the women of the Navajo tribe consists of two small rugs in dark blue or black, with a bright stripe at each end. They are of the same size, and sewed together at the sides, except where a place is left open for the arms. Formerly the Indians reserved their hand-made rugs for their own use, but now that there is so great a demand for the work of their hands, they sell those rugs, and content themselves with blankets of factory make.

Old Navajo rugs, like Oriental ones, are growing scarcer every year, and naturally are becoming more valuable and desirable. The fine textures, perfect workmanship, and glowing colors are seen at their best in productions of the past.

MISCELLANEOUS INFORMATION

Inscriptions on Rugs

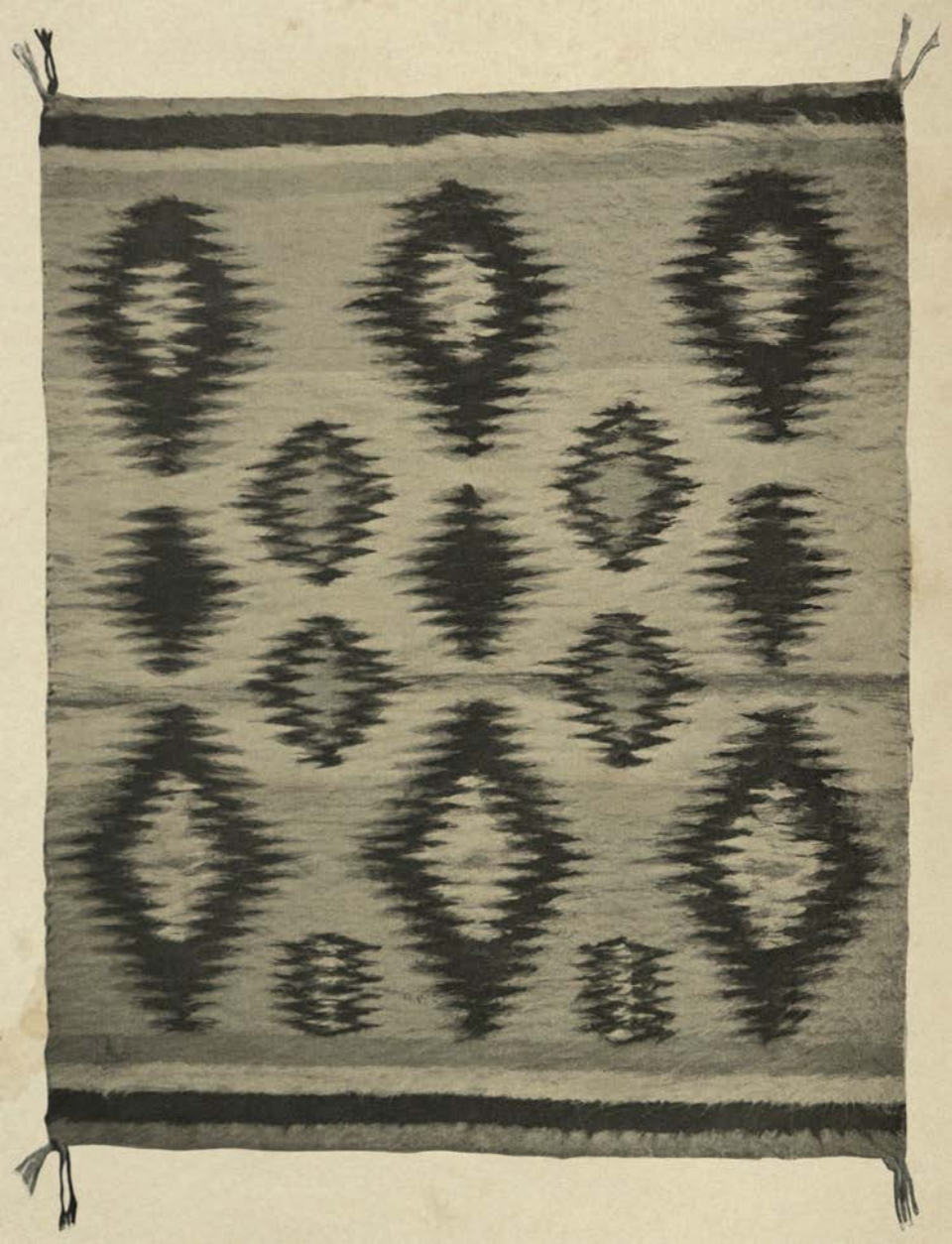
WE are occasionally indebted to an Oriental scholar for a translation of an inscription on a rug; often these inscriptions show the religious belief of the maker.

One fine rug in a museum in Austria has the following inscription: "Allah! No God exists besides Him, the Living, the Eternal. Nothing causes Him to slumber or to sleep. To Him belongs everything in heaven and on earth. Who can intercede with Him without His permission? He knows what is before and what is behind, and only so much of His wisdom can be grasped as He permits. His throne fills heaven and earth, and the support of both to Him is easy. He is the High One, the Exalted!"

A rug of Persian weave owned by Baron Nathaniel Rothschild has, worked in the oval cartouches, an inscription translated by Professor F. Bayer as follows:

VI

MISCELLANEOUS INFORMATION



NAVAJO MAT.

Size, 3.9 x 4.9.

The field of this Navajo mat is in a natural shade of greyish white. Six large diamond forms in black, with reddish edges and white centres, rest on the field. The centres contain a tiny red line, and there are smaller diamonds—seven in number—four having red centres and the remainder black, and at one end are two small figures. The border is in stripes of red, black, and an addition of white. The mat is a fine sample of the American Indian weaving, and its simplicity places it in striking and pleasing contrast to many of the modern productions of the Navajos.

Reproduced by courtesy of Mr. Frank E. Burley, Chicago.

1. "Honored mayst thou be in the world,
Among the clever and wise.

2. May no sorrow be allotted thee by an unfavoring heaven,
And may no care torment thy heart.

3. May earth be all to thee that thou wouldst have it, and destiny prove thy friend.
May high heaven be thy protector.

4. May thy rising star enlighten the world,
And the falling stars of thine enemies be extinguished.

5. May every act of thine prosper,
And may every year and every day be to thee Spring-time."

In the Industrial Museum at Berlin there is a rug with this inscription: "There is no Deity but God, and Mahomet is His Prophet."

On a Persian silk rug is a line from the Koran: "All perisheth but His face."

Another rug has: "God is greatest! He is great!"

Often a marking in a corner of a rug is simply the name of the maker, and the date.

A wonderful rug in the South Kensington Museum has this inscription:

"I have no other than thy threshold,
My head has no other protection than this porchway!
The work of the slave of this HOLY PLACE,
MaKand of Kasban,
In the year 946."

This date corresponds to A. D. 1568. The rug is beautiful in color and design, and has about three hundred and eighty-nine hand-tied knots to the square inch.

Oriental Symbols

All Oriental rugs have designs, and every design is symbolical. To the connoisseur, as well as to the owners of rugs, it is vastly interesting to understand the meaning attached to these symbols by the Orientals. Everyone is familiar with the tree design in some of its various forms, and with the stiff little birds and the many odd and strange looking animals which frequently are seen on an Eastern fabric of the loom. Yet each unique figure has a meaning, and it is a fascinating, as well as an apparently endless task, to find the hidden significance of these symbols. If one

go no further, he should at least become familiar with the designs on his own rugs, and know, if possible, what they typify.

The rug itself symbolizes Eternity and Space, and the filling or plan is the symbol of the World—beautiful, but fleeting and limited.

Chinese Symbols

Bat	Happiness.
Buddhist Sceptre	Success in literary labors.
Chi-lin (a kind of doe)	Nobleness, gentleness.
Cock and hen on an artificial rock-work	Pleasures of country life.
Crane	Immortality.
Crow	Evil.
Deer	Official emolument.
Dragon	The imperial emblem, signifying increase and imperial grandeur.
Dragon with five claws on each of its four feet	Exclusive Emblem of the Emperor.
Dragon and Phœnix	Newly wedded pair.
Duck	Conjugal affection.

MISCELLANEOUS INFORMATION

Inscriptions on Rugs

WE are occasionally indebted to an Oriental scholar for a translation of an inscription on a rug; often these inscriptions show the religious belief of the maker.

One fine rug in a museum in Austria has the following inscription: "Allah! No God exists besides Him, the Living, the Eternal. Nothing causes Him to slumber or to sleep. To Him belongs everything in heaven and on earth. Who can intercede with Him without His permission? He knows what is before and what is behind, and only so much of His wisdom can be grasped as He permits. His throne fills heaven and earth, and the support of both to Him is easy. He is the High One, the Exalted!"

A rug of Persian weave owned by Baron Nathaniel Rothschild has, worked in the oval cartouches, an inscription translated by Professor F. Bayer as follows:

VI

MISCELLANEOUS INFORMATION

Turkish Loom and Weavers

Goose	Domestic felicity.
Gourd	Happiness.
Lion	Victory.
Magpie	Good luck.
Old man leaning on a staff	Long life.
Owl	Dread.
Peach	Old age.
Phœnix	Emblem of the Empress.
Stork	Long life.
Tortoise	Long life.
Tree of Life with seven branches on a short stem	Seven days of Creation.
Young stags	Long life.

Egyptian Symbols

Asps	Intelligence.
Bat with a ring in its claws	Duration.
Bee	Immortality.
Beetle	Earthly life and the development of man in the future state.
Blossom	Life.
Boat	Serene spirit gliding upon the waters.

Bull	Source of life.
Butterfly	Soul.
Cartouche	Eternity.
Crescent	Celestial virgin.
Crocodile	Beneficent Deity.
Dove	Love, mourning of a widow.
Eagle	Creation, preservation, destruction, power.
Egg	Life.
Eye of Osiris	Eye of the eternal judge over all.
Feather of an ostrich	Truth, justice. (The ostrich itself does not appear in Egyptian art.)
Feathers of rare birds	Sovereignty.
Frog	Renewed birth.
Hawk	Power.
Ibis	Usefulness, the heart.
Lizard	Divine wisdom.
Lotus	The Sun, creation, resurrection.
Nile Key	Life.
Palm tree	Immortality, longevity.
Papyrus	Food for mind and body,
Pine cone	Fire.
Pomegranate	Life.

Rosette	A lotus motive.
Sail of a vessel	Breath; the belief that the soul is inactive and worthless until revived by the breath of the mind.
Scarabæus	Immortality, resurrection, emblem of a ruling providence.
Solar disk with serpents	Royalty.
Sphinx	Beneficent Being.
Staff in the hands of the gods	Purity.
Sun	Deity, life.
Viper	Power.
Wheel	Deity.
Zigzag	Water.

Indian Symbols

Ass	Humility, austerity.
Banian or Burr tree	Deity (because of its outstretched branches and overshadowing beneficence).
Butterfly	Beneficence of Summer.

Filfot cross of Buddhism	Auspiciousness.
Knot and flower design	Divine bounty and power.
Serpent - - - - - -	Desire.

Japanese Symbols

Pine trees - - - - -	Long Life.
Storks - - - - - -	Long Life.
Tortoises - - - - -	Long Life.

Persian Symbols

Descending Eagle - -	Bad Luck.
Eagle - - - - - - -	Light, height.
Flying Eagle - - - -	Good luck.
Hounds - - - - - - -	Fame, ever increasing honor.
Leopards - - - -	Fame, ever increasing honor.
Lion - - - - - - - -	Power.
Peacock - - - - - - -	Fire, light.
Phœnix - - - - - - -	Immortality.
Standing Eagle - - -	Good luck.
Sun - - - - - - - -	Light.
Sword - - - - - - -	Force.

Tree of health - - - - Immortality.
Tree of life - - - - - Knowledge, truth.

The Coat of Arms of Persia is the Lion holding a sword in his paw, and with the Sun at his back.

Turkish Symbols

Crescent - - - - - - Increasing power.

The Turkish Coat of Arms is the Crescent and the Star. These heavenly bodies are supposed to signify growth.

Miscellaneous Symbols

Anemone - - - - - - Good fortune.
Bat - - - - - - - - Maternity.
Bird - - - - - - - - Spirit.
Boar - - - - - - - - Winter.
Butterfly - - - - - - Æthereal soul.
Circle - - - - - - - Eternity, perpetual continuity.
Cypress tree - - - - - Tree of life, immortality, perfect and renewed life.
Dog - - - - - - - - Destruction, vigilance.
Elephant - - - - - - Patient endurance, self-restraint.

Evergreens	Immortality.
Fir cone	An existence terminated but united—the union of the tribes against the dominion of Rome.
Fly	Destroying attribute.
Hare	Fertility.
Heart	Man morally.
Hippopotamus	Destroying power.
Hog	Deep meditation.
Jug	Knowledge.
Lily	Purity.
Olive	Consecration to immortality.
Owl	Wisdom.
Ox	Patience, gentleness.
Peacock	Resurrection (because of the annual renewing of its plumage, and from a belief in the incorruptibility of its flesh).
Phœnix	Good luck, herald of prosperity, birth of great men.
Pig	Universal kindness.
Ram	Spiritual leadership.
Reed	Sign of royalty.
Rhinoceros	Religious recluse.

Vats in which Wool is Washed and Dyed—Turkey

Scorpion	Invincible knowledge.
Serpent	Life, immortality.
Spear	Destructive power.
Spider	Slave of Passion.
Squirrel	Averter of evil.
Turtle	Constancy.
Wheel	Universe.
Wings	Spontaneous motion.
Wolf	Destroying power.

Meaning of Some of the Place-Names Associated with Rugs

Akhissar	White Citadel.
Bagdad	Abode of Peace.
Baku	Place of Winds.
Beluchistan	Land of the Beluches.
Bhagulpore	Tiger City.
Bokhara	Treasury of Sciences—The Noble.
Deccan	The South Land.
Derbent	Fortified Gate.
Fars	Land of the Farsi, or Persians.
Fu-Chau	Happy City.

Gilan	The Marshes.
Gulistan	The Rose Garden.
Haidarabad	Gate of Salvation.
Herat	The Pearl of Khorassan—The Gate of India.
Islamabad	Abode of Islam.
Ispahan	Place of Horses.
Jerusalem	Heir of Peace.
Kandahar	Key of India.
Karabagh	Country of the Sun.
Karadagh	Black Mountains.
Kelat	Castle.
Kwatah	Citadel.
Mecca	The Heart of Islam—The Holy City.
Mirzapore	City of the Emir.
Ning-po	Peaceful Wave.
Peshawar	Advanced Fortress.
Samarkand	The Head of Islam.
Shang-hai	Approaching the Sea.
Srinagar	City of the Sun.
Tabriz	Pinnacle of Islam.
Teheran	The Pure.
Yezd	City of Light—City of Worship.

Geographical Data

Owing to the variety of ways in which the names of Oriental localities are spelled when transliterated, it is extremely difficult to establish a standard of spelling. Many curious examples of this occur both on maps and in dictionaries. It is certainly confusing to open an atlas that is supposed to be an authority, and find that the name one seeks differs in spelling from that used in the atlas first consulted. Then by looking into dictionaries it is found that each of these has a different way of spelling the word sought. Then turning to a guide book of the country there will probably be found not only another combination of the letters, but also a conflict between the descriptive matter in the book and the map accompanying it. If books of travel are consulted, the embarrassment is still further increased.

After having accepted a mode of spelling geographical names for use in this volume, I propose in the pages that follow to assist the reader to locate the places mentioned, by assigning them to their respective countries, so that at a glance he may identify them. This classification will also be a key to the map that follows.

Occasionally the name of a place has been inserted which is not rug-producing, but only a mart for the selling of rugs. This has seemed advisable as the names are intimately associated with the rug industry.

LOCALITIES ARRANGED GEOGRAPHICALLY

AFGHANISTAN

Balkh.
Charikar.
Ghazni (Gäzne).
Gulistan.
Herat.
Istalif.
Jelalabad.
Kabul (Cabul, Cabool).
Kandahar.
Zerni.

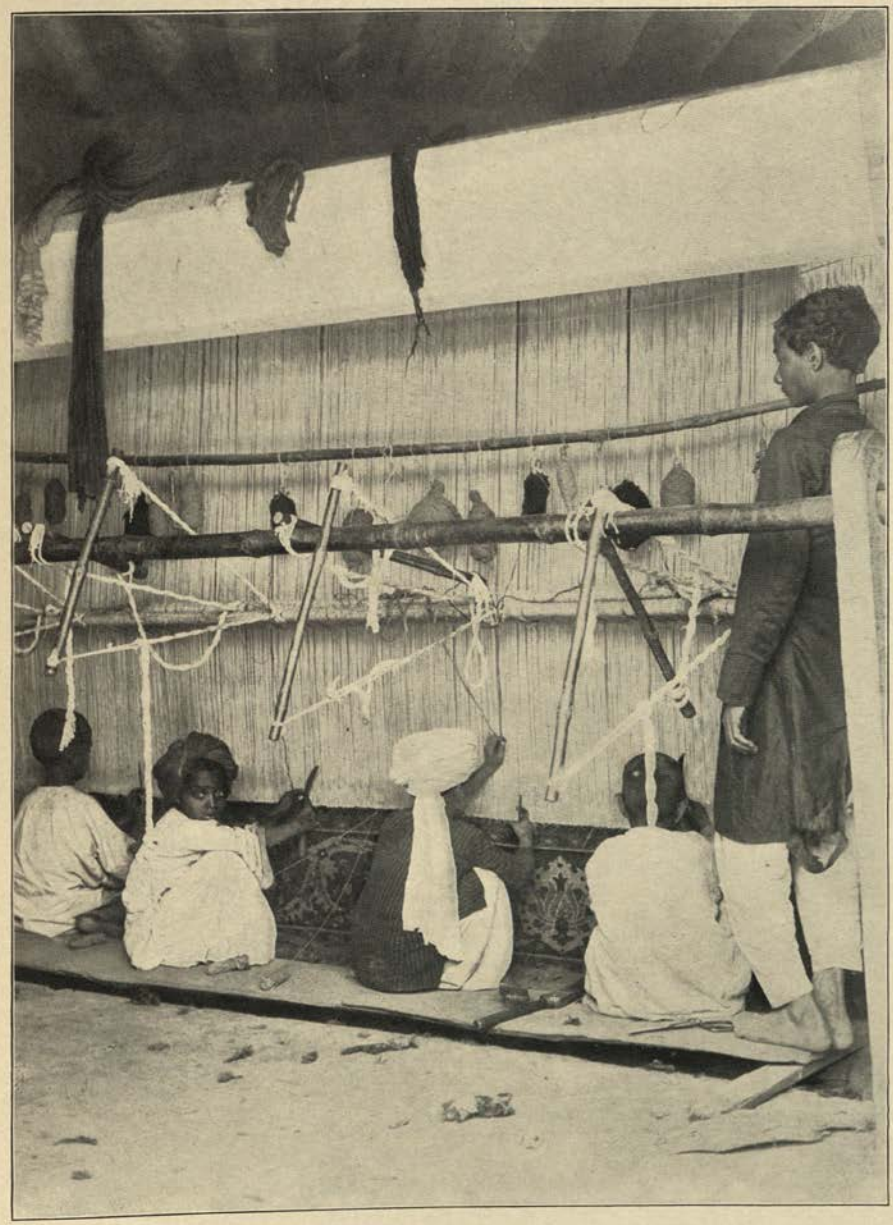
BELUCHISTAN

Bagh (Bhag).
Belar.
Gundava.
Jhalawan (District).
Kelat.
Khozdar.
Mastung.
Ormarah.
Quetta.
Sarawan (District).
Sonmeani.
Rustam Khan.

CHINESE EMPIRE

Canton.
Fu-chau.
Hang-chau.
Kiang-su.

Indian Loom and Weavers



Ning-po.
Shang-hai.
Shan-tung.
Su-chau.
Tient-sing.
Tsing-chau.
Tsing-ning.
Tsi-nan.

PROVINCE OF EAST TURKESTAN

Karashar.
Kashgar.
Kucha.
Yangi-hissar.
Yarkand.

INDIA

Agra.
Ahmedabad.
Allahabad.
Alleppi.
Ambala (Umballa).
Amritsar.
Bahadapur (District).
Bangalore.
Bardwan.
Benares.
Bellary.
Beypur.
Bhagalpur (Boglipoor).
Bijapur.
Bombay.
Calcutta.
Cawnpur.
Chanda.
Deccan (Dekkan-peninsula).
Delhi.
Ellore.
Goa.
Gorakhpur (Gorukpore).
Haidarabad (Hyderabad).
Jabalpur (Jubbulpore-Jubbulpur).
Jaipur (Jeypore).
Jalandhar (Jullinder).

Jammu (Jamu).
Jodhpur.
Kashmir (State, British India).
Khyrpur.
Kohat.
Kotah.
Kushmore.
Lahore.
Lucknow.
Malabar (District).
Masulipatam.
Merut.
Mirzapur.
Multan.
Murshidabad.
Mysore.
Nagpur.
North Arcot (District).
Patna.
Peshawar.
Poona (Pooneh).
Rampur.
Rangpur.
Serampur.
Shikarpur.
Srinagar (Serinuggar).
Surat.
Tanjore.
Warangal.

JAPAN

Aaitsi-ken.
Kioto
Sakai.
Tokio.

PERSIA

Aaragh (province, written Irak on maps).
Ardebal (District).
Ardebil.
Astrabad.
Azerbaijan (Province).
Bibikabad.
Bijar.

Birjand.
Bujnurd.
Burujird.
Bushire.
Enzeli.
Fars (Province Farsistan).
Feraghan.
Ghilan (Gilan).
Hamadan.
Irak-Ajemi (Province).
Ispahan (Market only).
Kain (Ghain, Ghayn).
Kashan.
Karadagh (District).
Kermanshah (Kermanshahan).
Khonsar.
Khora-mabad.
Khorassan (Khorasan, Province).
Khuzistan (Ancient Susiana, Province).
Kirman.
Kuchan.
Kurkistan (the Persian portion).
Lar.
Laristan (Province).
Luristan (Province).
Makran (Mekran, District).
Mazandaran.
Mehran.
Meshhed.
Niriz.
Nishapur.
Oustri-Nan.
Resht.
Robat.
Sarakhs.
Shiraz.
Shirwan.
Shuster.
Sinna.
Sirab.
Sultanabad.
Tabriz (Tabriez).
Teheran (Market only).
Yezd.
Zarand.

RUSSIAN EMPIRE

Astrakhan.
Baku.
Batum.
Daghestan (Government).
Derbent.
Erivan.
Kars.
Kazan.
Shushu.

Caucasia - Daghestan. Derbent. Kuba.

Transcaucasia - Karabagh. Shemakha. Shirvan.

CENTRAL ASIA

Bokhara.
Ferghana (Province).
Hissar.
Khiva.
Kokand (Khokand).
Samarkand.

TURKEY IN ASIA

Regions

Arabia.
Armenia.
Asia Minor or Anatolia.
Kurdistan.
Mesopotamia.
Syria.

Districts and Towns

Adana.
Adiaman (Adiyemen).
Afium-Kara-hissar.
Aidin.
Akhissar.
Akshehr.

Aleppo.
Altun.
Anatolia (District).
Asium.
Bagdad (Baghdad), shipping port.
Behesne.
Beirut.
Bergama (Bergamo, Pergamo).
Brusa (Broussa).
Demirdji.
Diarbekir.
El-Hosn.
Erzerum.
Fakeh.
Gemerik.
Ghiordes (Gordis, Qourdes, Gürdiz, ancient Gordus).
Haidamoor.
Hakkam.
Hayzoor.
Herez.
Hissar.
Homs.
Jerusalem.
Kaisarieh (Cæsarea).
Karahissar.
Karaman.
Kerkuk.
Khorsabad.
Kir-Shehr.
Konieh.
Kulah (Koula, Coula).
Kutahia (Kutai, Kutayah).
Ladik.
Marash (Maresh).
Mecca.
Medina.
Milassa (Melasso, Mylasso).
Mosul (Moussul).
Mujur.
Ouchak (Ushak, Oushak).
Safieta.
Sharjah (Sharkah, Sharjah).
Shirvan.
Savas.
Smyrna (Mart only).
Sohar.
Trebizond.
Urfa (Oorfa).
Zileh (Zilleh, Zeli).

AFRICA

Cairo (Mart).
Kairwan (the only place where the genuine Tunisian rugs are now made).
Misratah.
Tajura.
Tripoli.

FRANCE

Aubusson.
Beauvais.
Roubaix.
Towrcoing.
Tournay.

GREECE

Agrinion.
Owephissa.
Rachova.

LOCALITIES ARRANGED ALPHABETICALLY

A

Aaragh, Persia.
Adana, Turkey in Asia.
Adiaman, Turkey in Asia.
Afium-Kara-hissar, Turkey in Asia.
Agra, India.
Agrinion, Greece.
Ahmedabad, India.
Aidin, Turkey in Asia.
Aitsi-Ken, Japan.

Akhissar, Turkey in Asia.
Akshehr, Turkey in Asia.
Allahabad, India.
Alleppi, India.
Aleppo, Turkey in Asia.
Altun, Turkey in Asia.
Amabala, India.
Amirtsar, India.
Anatolia, Turkey in Asia.
Ardebal, Persia.
Ardebil, Persia.
Asium, Turkey in Asia.
Astrabad, Persia.
Astrakan, Russia in Asia.
Aubusson, France.
Azerbaijan, Persia.

B

Bagdad, Turkey in Asia.
Bagh, Beluchistan.
Bahadapur, India.
Baku, Russia in Asia.
Balkh, Afghanistan.
Bangalore, India.
Bardwan, India.
Batum, Russia in Asia.
Beauvais, France.
Behesne, Turkey in Asia.
Beirut, Turkey in Asia.
Belar, Beluchistan.
Bellary, India.
Benares, India.
Bergama, Turkey in Asia.
Beypur, India.
Bijapur, India.
Bijar, Persia.
Bhagalpur, India.
Bibikabad, Persia.
Birjand, Persia.
Bokhara, Central Asia.
Bombay, India.
Brusa, Turkey in Asia.
Bujnurd, Persia.
Burujird, Persia.
Bushire, Persia.

C

Cairo, Egypt.
Calcutta, India.
Canton, Chinese Empire.
Cawnpur, India.
Chanda, India.
Charikar, Afghanistan.

D

Daghestan, Russia in Asia.
Deccan, India.
Delhi, India.
Demirdji, Turkey in Asia.
Derbent, Russia in Asia.
Diabekir, Turkey in Asia.

E

El-Hosn, Turkey in Asia.
Ellore, India.
Enzeli, Persia.
Erivan, Russia in Asia.
Erzerum, Turkey in Asia.

F

Fakeh, Turkey in Asia.
Fars, Persia.
Feraghan, Persia.
Fu-chan, Chinese Empire.

G

Gemerik, Turkey in Asia.
Ghazni, Afghanistan.
Ghilan, Persia.
Ghiordes, Turkey in Asia.
Goa, India.
Gorakhpur, India.
Gulistan, Afghanistan.
Gundava, Beluchistan,

Rug Designers in India

H

Haidamoor, Turkey in Asia.
Haidarabad, India.
Hakkam, Turkey in Asia.
Hamadam, Persia.
Hang-chau, Chinese Empire.
Hayzoor, Turkey in Asia.
Herat, Afghanistan.
Herez, Turkey in Asia.
Hissan, Central Asia.
Hissar, Turkey in Asia.
Homs, Turkey in Asia.

I

Irak-Ajemi, Persia.
Ispahan, Persia.
Istalif, Afghanistan.

Jabalpur, India.
Jaipur, India.
Jalandhar, India.
Jammu, India.
Jelalabad, Afghanistan.
Jerusalem, Turkey in Asia.
Jhalawan, Beluchistan.
Joohpur, India.

K

Kabul, Afghanistan.
Kain, Persia.
Kairwan, Africa.
Kaisarieh, Turkey in Asia.
Kandahar, Afghanistan.
Karabagh, Russia in Asia.
Karahissar, Turkey in Asia.
Karaman, Turkey in Asia.

Karashar, East Turkestan.
Kars, Russia in Asia.
Kashan, Persia.
Kashgan, East Turkestan.
Kashmir, India,
Kazan, Russia in Asia.
Kelat, Beluchistan.
Kerkuk, Turkey in Asia.
Kermanshah, Persia.
Khiva, Central Asia.
Khonsar, Persia.
Khora-mabad, Persia.
Khorassan, Persia.
Khorsabad, Turkey in Asia.
Khozdar, Beluchistan.
Khuzistan, Persia.
Khyrpur, India.
Kiang-su, Chinese Empire.
Kioto, Japan.
Kirman, Persia.
Kir-Shehr, Turkey in Asia.
Kohat, India.
Kôkand, Central Asia.
Konieh, Turkey in Asia.
Kotah, India.
Kuba, Russia in Asia.
Kucha, East Turkestan.
Kulah, Turkey in Asia.
Kurdistan, Persia.
Kushmore, India.
Kutahia, Turkey in Asia.

L

Ladik, Turkey in Asia.
Lahore, India.
Lar, Persia.
Laristan, Persia.
Lucknow, India.
Luristan, Persia.

M

Makran, Persia.
Malabar, India.
Marash, Turkey in Asia.
Mastung, Beluchistan.

Masulipatan, India.
Mazandaran, Persia.
Mecca, Turkey in Asia.
Medina, Turkey in Asia.
Mehran, Persia.
Merut, India.
Meshhed, Persia.
Milassa, Turkey in Asia.
Mirzapur, India.
Misratah, Africa.
Mosul, Turkey in Asia.
Mujur, Turkey in Asia.
Multan, India.
Murshidabad, India.
Mysore, India.

N

Nagpur, India.
Ning-po, Chinese Empire.
Niriz, Persia.
Nishapur, Persia.
North Arcot, India.

O

Ormarah, Beluchistan.
Ouchak, Turkey in Asia.
Oustri-nan, Persia.
Owephissa, Greece.

P

Patna, India.
Peshawar, India.
Poona, India.

Q

Quetta, Beluchistan.

R

Rachova, Greece.
Rampur, India.
Rangpur, India.
Resht, Persia.
Robat, Persia.
Rustam Khan, Beluchistan.

S

Safita, Turkey in Asia.
Sakai, Japan.
Samarkand, Central Asia.
Sarakhs, Persia.
Sarawan, Beluchistan.
Savas, Turkey in Asia.
Serampur, India.
Shan-hai, Chinese Empire.
Shan-tung, Chinese Empire.
Sharjah, Turkey in Asia.
Shemakha, Russia in Asia.
Shikarpur, India.
Shiraz, Persia.
Shirvan, Turkey in Asia.
Shirvan, Russia in Asia.
Shirwan, Persia.
Shusha, Russia in Asia.
Shuster, Persia.
Sinna, Persia.
Sirab, Persia.
Smyrna, Turkey in Asia.
Sohar, Turkey in Asia.
Sonmeani, Beluchistan.
Srinagar, India.
Su-chau, Chinese Empire.
Sultanabad, Persia.
Surat, India.

T

Tabriz, Persia.
Tajura, Africa.
Tanjore, India.
Teheran, Persia.

Drying the Wool after it has been Dyed

Tient-sing, Chinese Empire.
Tokio, Japan.
Tourcoing, France.
Tourney, France.
Trebizond, Turkey in Asia.
Tripoli, Africa.
Tsi-nan, Chinese Empire.
Tsing-chau, Chinese Empire.
Tsing-ning, Chinese Empire.

U

Urfa, Turkey in Asia.

W

Warangal, India.

Y

Yarkand, East Turkestan.
Yezd, Persia.

Z

Zarand, Persia.
Zerni, Afghanistan.
Zileh, Turkey in Asia.

BIBLIOGRAPHY

Allen, J. Rowelly; Early Christian Symbolism.

American Journal of Archæology.

Ashenhurst, Thomas R.; Design in Textile Fabrics.

Auber, M. L. Abbe; Bible Myths.

Babelon, Ernest; Manual of Oriental Antiquities.

Ball, J. Dyer; Things Chinese.

Birdwood, Sir George C.; The Industrial Arts of India.

Bishop, Mrs. Isabella L. Bird; Journeys in Persia and Kurdistan.

Bishop, Mrs. Isabella L. Bird; Unbeaten Tracks in Japan.

Blackie, C.; Dictionary of Place Names.

Bonnick's Egyptian Belief and Modern Thought.

Brummer, Martin; Egypt, Three Essays on the History, Art, and Religion.

Budge, E. A. Wallis; The Mummy Badge.

Century Atlas, The.

Century Dictionary, The.

Clarke, C. Purdon; Oriental Carpets.

Constable's Hand Atlas of India.

Coxon, Herbert; Oriental Carpets.

Curson, Hon. George N.; Persia and the Persian Question.

Davis and Cobern; Ancient Egypt.

Denny, M. B.; The Folk Lore of China.

Dresser, Charles; Carpets.

Edwards, Amelia; Third Lecture, Pharaohs, Fellahs, and Explorers.

Elkins, Joseph D. D.; Ancient Symbolism among the Chinese.

Ellwanger, George; In Gold and Silver.

Ellwanger, George; The Story of My House.

Ely, Talfourd; Manual of Archæology.

Emmaus' Life in Ancient Egypt.

Evans, E. P.; Animal Symbolism in Ecclesiastical Architecture.

Faber, George Stanley; Origin of Pagan Idolatry.

Fergusson, James; Tree and Serpent Worship.

Fusenbeth, F. C., D. D.; Emblems of Saints.

Goodyear, William H.; The Grammar of the Lotus.

Hedin, Sven; Through Asia.

Hulme, F. Edward; Symbolism in Christian Art.

Inconographic Encyclopædia of the Arts and Sciences.

Inman, Thomas, M. D.; Ancient Faiths.

James, A. G. F. Eliot; Indian Industries.

Jones, Owen; The Grammar of Ornament.

Rugs Being Transported

Journal of the Society of Arts.

Karabacek, Dr. Joseph; Die Persische Nadelmalerei.

Knight, Richard Payne; The Symbolical Language of Ancient Art and Mythology.

Landor, A. Henry Savage; In the Forbidden Land.

Layard, Austen Henry; Discoveries in the Ruins of Nineveh.

Layard, Austen Henry, Nineveh and Babylon.

Layard, Austen Henry; Nineveh and Its Remains.

Lenormant, Francois and Chevalier, Charles; Manuel of the Ancient History of the East.

Lessing, Julius; Oriental Carpets.

Lubke, Wilhelm; History of Ancient Art.

Malcom, Sir John; History of Persia.

Marvin, Charles; Merv, the Queen of the World.

Maspero, Gaston C. Charles; Manual of Egyptian Archæology.

Maspero, Gaston C. Charles; Dawn of Civilization.

Meyer's Handbook of Ornament.

Muntz, Eugene; A Short History of Tapestry.

O'Dagree, H. Eugene; Les Symbols Antiques.

O'Donvoan, Edmund; The Merv Oasis.

Perrot, Georges and Chipiez, Charles; History of Art in Ancient Egypt.

Perrot, Georges and Chipiez, Charles; History of Art in Chaldæa and Assyria.

Petrie, William Matthews Flinders; Decorative Art.
Petrie, William Matthews Flinders; Ten Years' Digging in Egypt.
Phillips, G.; British Manufactured Industries.
Racinet, M. A.; L'Ornement Polychrome.
Reber, Franz von; History of Ancient Art.
Reclus, Elisie; The Earth and Its Inhabitants.
Redgrave's Manual of Design.
Renouf, P. LePage; Religion of Ancient Egypt.
Riegl, Dr. Alois; Altorientalische Teppiche.
Robinson, Vincent; Eastern Carpets.
Ryan, Charles; Egyptian Art.
Sayce, Archibald Henry, L.L. D.; Babylonians and Assyrians.
Sculpture, Manual of; Paris.
Sharpe, Samuel; Mythology and Egyptian Christianity.
Shelley, G. E.; Birds of Egypt.
Smith's Greek and Roman Antiquities.
Smith, Major R. Murdock, R. E.; Persian Art.
Smith's Religion of the Semites.
Southesk's Origin of Pictish Symbolism.
Spon's Encyclopædia of the Industrial Arts, Manufactures, and Raw Commercial Products; edited by Charles G. W. Lock.
Strickland, Agnes; Lives of the Queens of England.
Stuart, H. Villiers; Egypt after the War.

Sykes, Ella C.; Through Persia on a Side Saddle.

Thompson's Paper on Beast and Bird in Ancient Symbolism; Trans. Roy. Soc., Edinburgh.

Twining's Symbol of Early Christian Art.

Vanbery, Arminius; History of Bokhara.

Van Dyke, John Charles; History of Painting.

Watson, Dr. Forbes; The Textile Manufactures and Costumes of the People of India.

Weale, John; Quarterly Papers on Architecture.

Westroff, Hodder M., and Wake, Charles, Staniland; Ancient Symbol Worship.

Westwood's Illumination.

Wheeler, Samuel Green; Persia and the Persians.

Wilkinson, Sir J. Gardner; The Ancient Egyptians.

Williams, S. Wells; The Middle Kingdom.

Wilson, The Rev. Samuel Graham, M. A.; Persian Life and Customs.

Winkleman, Johann Joachim; History of Art among the Greeks.

Wyatt, M. Digby; Industrial Arts of the Nineteenth Century.

Zerffi, G. C.; A Manual of the Historical Development of Art.

INDEX

A

Abbas Shah, encourages rug-weaving, 39.

Abenákee Rug, character of, 110.

Aberbaijan, Herez rugs made in, 46.

Adana, rugs from, woven at Cæsarea, 52.

Æschylus, mentions rugs, 6.

Afghanistan, tribes from, originally wove Herat rugs, 45; plate and description of rug from, 70; characteristics of rugs from, 70; rugs similar to Beluchistans, 72.

Agra rugs, characteristic of, 66; fine specimens of, 66; Dhurries made at Agra, 67.

Akbar, Emperor, sent for Persian weavers, 63.

Akhissar, quality of rugs woven at, 54.

Albee, Mrs. Helen R., rugs made by, 110.

Alexander the Great, mention of, 39.

Alizarin, color from Rubia, 29.

Allahabad rugs, quality of, 66.

America, does not appreciate Kurdish designs, 55.

American rug importers are sponsors for Oriental rug-weaving, 24; firms send designs to India, 27; encourage industry in Persia, 43; established in Ouchak, 56; at Amritsar, 66.

Ames, Governor, description of Chinese rug owned by, 89.

Amritsar rugs, quality of, 66.

Anatolian rugs, quality of, 54; rugs from Kutahia, 56; nomads weave Yuruks, 59; prayer rugs inferior quality of, 95; nomads weave Khilims, 99; plate and description of prayer rug from, 104.

Angora Goat, wool of, 19.

Aniline dye not desirable, 29.

Animals, not permitted in designs by Mohammedanism, 27; used in Meshhed, 47; in modern Tabriz, 50; Jaipur, 67; Kashgar, 76; Kabistan, 79; in hunting rugs, 96.

Arabian rug, plate and description of, 58.

Arabic designs used in Kir-Shehr rugs, 55.

Arabs introduced rug-weaving into Europe, 104.

Armenian quoted, 56.

Armenians weave Turkish rugs, 52.

Arrian mentions rugs, 6; speaks of Indigo, 30.

Art Schools in Western Countries furnish designs, 14.

Ashkabad, Turkomans dye rugs at, 73.

Assyria, rug-weaving introduced, 7.
Assyrian color and design followed to-day, 7; in India, 64.
Astrabad, felt rugs woven at, 97.
Athenæus mentions rugs, 6.
Attrek, home of the Sharokhs, 63.
Aubusson, important factory at, 106.
Austria, Imperial house of, owns fine hunting rug, 96; fine rugs made in, 106.
Average size of large rug, 28.
Aylants make Karadagh rugs, 46.
Azerbaijan, rugs from, 50.

B

Babylon, date of fall of, 7; symbolism in color at, 32.
Babylonian, color and design followed to-day in Orient, 7.
Bakhshis rugs, characteristics of, 44.
Barbarike exported indigo, 30.
Bayer, F., quoted, 120,
Beginning of rug manufacture, 7, 36.
Beluchistan rugs, characteristics of, 72; similarity to Afghans, 72; design is geometrical, 72; coloring dark, 72; durability of, 72; sometimes sold as Bokharas, 72.
Beni Hassan, testimony of, 4.
Berea College, Kentucky; rugs made at, 113.
Bergamo rugs, quality of, 54.
Berlin Museum has unique hunting rug, 96.
Best known American rug importers sponsors for Oriental rug-weaving, 24.
Bethlehem, coarse cloth woven at, 92.
Bhawulpore, silk rugs woven at, 70.
Biblical writers mention rugs, 6.
Bibliography, 147.
Biiar, rugs woven in, 41.
Biratori, people of, weave mats, 13.
Birch, Dr. Samuel, quoted, 5.
Bride's Rug, meaning of, 100.
Birds in Meshhed designs, 46; in Kirmans, 47.
Birdwood, Sir George C., quoted, 12.
Birjand rugs, characteristics of, 44.
Burnjird rugs, woven at, 50.
Bishop, Isabella Bird, quoted, 13.
Bishop, Mrs., quoted, 88.
Black, symbolic use of by Egyptians, 32; used to outline other colors, 32; symbol of vice, 33.
Blue, symbol of truth, 32; and indigo symbol of sorrow, 32.
Bokharas, Beluchs sometimes sold for, 72; furnishes dye for Turkoman rugs, 73.
Bombay, dhurries woven at, 67.
Boston Museum has unique hunting rug, 96.
Boulak, last factory for rugs in Egypt, 38.
Brussels, power loom used in, 14; produces fine rugs, 106.
Buyer's defense, 22.
Byzantine influence in Greece, 8.

C

Cæsar receives Cleopatra, 6.
Cæsarea, much rug weaving done at, 52; silk rugs woven at, 88.
Cairo important mart for rugs, 38.
Camel, use of hair from, 20; in Turkoman rugs, 73.
Caucasian rugs, characteristics of, 78.
Carpets, identical with rugs, 3.
Cawnpore, dhurries made at, 67.
Chaldea, rug-weaving begun in, 7.
Characteristics of Persian rugs, 44; of Turkish rugs, 54; of Turkoman rugs, 76; of Caucasian rugs, 78.
Chehel Sitoon, description of great rug at, 70.
Chichi, same as Tehechen, 81.
Chinese rugs, modern different from antique, 89; designs in hunting rugs, 96.
Chinese rugs have antique designs, 90.
Chinese fret, dragon and fishes in Kashgar rugs, 76; Samarkands, 77; symbolism, 124.
Chinese green, where obtained, 30.
Chinese, yellow royal color of, 33; character of Kashgar rugs, 76; in Samarkands, 77; first wove silk rugs, 86; characteristics of rugs, 89; plate and description of antique wool rug, 90.
Chinese Thibet, wool produced in, 19.
Christians weave Turkish rugs, 52.
Circassians weave Turkish rugs, 52.
Circular rugs found in China, 90.
Classical writers refer to Tyrian purple; 32.
Cleopatra and Cæsar, 6.
Clive, Lord, care for an India rug, 65.
Coccus Cacti produces cochineal dye, 30.
Cochineal used for dyeing, 29.
Colbert fosters the rug industry in France, 105.
Colonial Loom used for Onteora rug, 113.
Color, rug manufacture incentive for blending of, 3; used in Orient to-day follows ancient examples, 7; Orientals delight in subdued, 9; Persian rugs excel in, 26; aniline dye fades, 29; three, from Rubia, 29; significance attached to, 32; in Ancient Tabriz rug superior, 50; Akhissar rugs are green and red, 54.
Constantinople, mart for Turkish rugs, 52; art of silk rug-weaving introduced into, 86; St. Sophia at, 93.
Cost of a Persian rug, 17.
Cotton used in India rug-weaving, 64; in Japan, 91.
Countries raising Indigo plant, 30.
Cypress tree in Jaipur designs, 67.

D

Daghestan rugs, characteristics of, 78; plate and description of, 78; Soumaks resemble, 81.
Damascus, few rugs woven at, 92.
Daraksh, Birjand rugs made at, 44.

Design, Assyrian and Babylonian examples followed to-day, 7; at Nineveh in palaces, 7; in Western Countries furnished by Art Schools, 14; in Eastern rugs often spontaneous, 26; Persian rugs excel in artistic, 26; generally floral, 26; number of, in antique Persian rugs, 27; recorded on a talim, 28; bold, show best on a large rug, 28; localities in Persia have characteristic, 41; differ in each Turkish district, 52; in Anatolian rugs varied, 54; in Bergamo's geometrical or floral Arabic origin, 54; in Kir-Shehr rugs, 55; animal, not permitted by Mahomet, 27; families and tribes have individual, 27; designs now sent from Occident to Orient, 27; rosettes and palmettes in Feraghans, 44; floral, 45, 46, 48, 49, 50, 54, 67, 77; palm, 45, 47, 48, 49, 80; Arabic designs in Kir-Shehr rugs, 55; Smyrna rugs have irregular, 59; in India rugs remind one of Persia, 64; Lahore rugs have Persian, 67; in Abenákee rugs of unique character, 111; harmony of in Sabatos rug, 112; in Navajo rugs, 115; animals, 47, 50, 67, 76, 79; Tree of Life, 47, 76; medallion design, 45, 46, 47, 48, 66, 77; geometrical figures, 54, 70, 74, 76, 78, 79, 80, 81.

Derbent rugs, characteristics of, 78; plate and description of, 100.

Definition of rug, 3.

"Descriptions des Arts et Metiers," Morris indebtedness to, 108.

Deccan, rugs woven in, 13.

Delhi, Dhurries woven at, 67.

Dewsbury, power loom used in, 14.

Dhurrie rugs, quality of, 67.

Difficulty of transliteration of Oriental proper names, 133.

Districts, in Persia have individual designs, 51; in Turkey have individual designs, 52.

Dupont introduced rug-weaving into France, 104.

Durability of Beluchs, 72; of Khivas, 76; of Soumaks, 80; of Sabatos, 112.

Durham, power loom used at, 14.

Duty on rugs, how assessed in the United States, 42.

Dye, Phœnician purple, 6; kinds used, 29; vegetable, used in Sabatos rugs, 112.

E

Edward III. invited Flemish weavers to England, 107.

Ellore, quality of rugs from, 67.

Egypto-Chaldean forms in modern rugs, 7.

Egypt, rock cut tombs of, 4; ancient rug of, 5; rug-weaving begun in, 7, 37; decline of the art, 37; imports many rugs, 38; symbolism of, 125.

Egyptians, care of, in weaving, 7; lovers of nature, 7; used hand loom similar to those in use now,

11; principal colors used by, 32; learn to make mats, 37; use rugs for decoration, 37; now make only coarse rugs, 37.
Eleanora introduced rugs into England, 107.
England, rug-weaving introduced into, 107.
Esarhaddon, use of rugs by, 7.
European firms send designs to India, 28; located at Amritsar, 66.
Export trade of Persia, doubtful value of, 41.

F

Fars, women weavers in, invent designs, 26; rugs woven in, 41.
Felt rugs, characteristics of, 97.
Feraghan, rugs woven in, 41; characteristics of rugs woven in, 44; plate and description of, 108.
Firms with factories in India, 24.
Flemish weavers brought to England, 107.
Floral designs in Persia, 26; in Hamadans, 45; Karadaghs, 46; Khorassans, 46; Sarabands, 48; Sarakhs, 48; Shiraz, 49; Sinna, 49; Tabriz, 50; Bergamo, 54; Ghiordes, 54; Jaipur, 67; Samarkands, 77.
France, rug-weaving introduced into, 8, 105; silk-weaving introduced into, 86; indebtedness to Colbert, 105; to the Saracens, 105.
Fresco at Thebes, 4.

G

Genghis rugs, characteristics of, 76.
Genghis, Khan invaded Central Asia, 76.
Geometrical figures used in Bergamos, 54; in Afghans, 70; Tekké Turkoman, 74; Genghis, 76; Daghestans, 78; Derbent, 78; Kazak, 79; Shirvan, 80; Soumak, 81; Tehechen, 81.
Geographical data, 131.
German, factories in Turkey, 13; fine rugs made by, 106.
Ghilan produced fine quality of silk, 87.
Ghileem same as Khilim, 99.
Ghiordes, knot, 23; plate and description of old prayer rug, 50; rugs characteristics of, 54; best prayer rugs from Ghiordes, 95.
Goats flourish in mountainous districts, 53; hair of, woven into mohair, Smyrna rugs, 53; Paul's Tent Cloth, 53; Genghis rugs woven from hair of, 76.
Gobelin's factory consolidated with la Savonnerie, 105.
Gorevan rugs, characteristics of, 45.
Grand Prix awarded to fine Persian rug, 25.

Grant, Mrs. F. D., mention of, 66.
Great Britain power loom used in, 14; produces many rugs, 107.
Greece, rug weaving industry as ancient as the nation, 104; rugs seldom exported, 104.
Greeks reach perfection in rug-weaving, 7; corrupted by Byzantine influence, 8; weave Turkish rugs, 52; learn silk rug-weaving, 86.
Greens, sources of, 30; favorite with Persians, 32; symbol of knowledge of Most High, 33; sacred color in Turkey, 36; in Ouchak, 57.
Guendje, another name for Genghis, 76.

H

Haidarabad, quality of, rugs, 67.
Halifax, power loom used at, 14.
Hamadan, plate and description of Camel Hair Mat from, 24; rugs woven in, 41; characteristics of, 45.
Hand loom, oriental in its origin, 11; description of, 11.
Hay, Mr., owner of Egyptian rug, 5.
Hebron, rugs in mosque at, 8.
Henry IV., rug-weaving introduced into France during the reign of, 105.
Herat, weavers from settle in Khorrassan, 70.
Herat, weavers from, wove Birjand rugs, 44; characteristics of rugs woven at, 45; popularity of rugs from, 63.
Herez rugs, characteristics of, 46.
Hindoo ideas found expression in India, 64.
History and details of rug-weaving, 3.
Holland, fine rugs made in, 106.
Homer mentions rugs, 6.
Horace mentions rugs, 6.
Holy Land, character of rugs from, 92.
Hunting rugs, characteristics of, 96.

I

India, description of loom used in western, 12; boys and men weave in, 15; knotting in, 24; firms having factories in, 24; designs sent to by American firms, 27; produces madder dye, 29; Indigofera tinctoria produces large amount of color, 31; exports rugs to Egypt, 38; date of beginning to manufacture rugs in, 63; rugs not so popular as Persian, 63; designs in, named after owners, 64; Assyrian types in rugs from, 64; Persian rugs more expensive than rugs from, 64; plate and description of rug from, 64; Lord Clive's care for a rug from, 65; characteristics of rugs, 66; Sindhs least durable of rugs from, 69; silk rug-weaving introduced into, 86; symbolism of, 127.
Indigo, much valued, 30; and black symbol of sorrow, 32.
Industrial Museum at Berlin, inscription on rug at, 121.

Inscriptions frequently used in Serapi rugs, 48; on rugs, 119.
Invention of Spinning, legend of, 4.
Irak-Ajemi, Kirman rugs made in, 47; Sinna rugs made in, 48.
Iran, official name of Persia, 46.
Ispahan, rugs woven at, 41; prayer rugs from, 94.
Italy, rug-weaving introduced into, 8; silk rug-weaving introduced into, 86.

J

Jaipur, quality of rugs, 67.
Jalal-ud-Din, Mahomed, sent for Persian weavers, 63.
Japan, people at Biratori weave mats, 13; silk rug-weaving introduced into, 86; character of rugs from, 91; Persian designs used in, 91; symbolism of, 128.
Jewish legend invention of spinning, 4.
Jails, Indian rugs manufactured in, 64; Agra rugs woven in, 66.
Josephus mentions rugs, 6.

K

Kabistan rugs, characteristics of, 79.
Kabul, 19; rugs found at, 70.
Karabagh rugs, characteristics of, 46, 78.
Karajadagh, principal rug-weaving district of Turkey, 52.
Karaman, characteristics of rugs, 54.
Karminian, woven by nomads, 99; character of, 99.
Kashgar rugs, characteristics of, 76; Yarkand rugs similar to, 77.
Kashmir, produces finest wool, 19; mention of famous rug from, 24; development of rug industry, 65; Soumaks are erroneously called, 81.
Kazak rugs, plate and description of, 20; characteristics of, 79.
Kelim, same as Khilim, 99.
Kenya-Dania, shepherds of, use felt rugs, 97.
Kermanshah rugs, characteristics of, 46.
Kermes dye is a red, 30.
Khilim, flat stitch in, 23; plate and description of, 54; characteristics of, rugs, 99; popularity of, 100.
Khiva rugs, characteristics of, 76.
Khorassan, rugs woven at, 41; characteristics of rugs of, 46; plate and description of, 46; Meshhed rugs, 47; weavers from Herat settle in, 70.
Khorsabad, rug design in palace of, 7.
Khotan, silk rugs exquisite quality of, 87; felt rugs woven at, 97.
Kidderminster power loom used at, 14.
Kilim, same as Khilim, 99.
Kis Khilims, sentiment in, 99.
Kirman, rugs woven at, 41; Kermanshah rugs woven in, 47; characteristics of, 47; plate and description of, 94.

Kir-Shehr rugs, characteristics of, 55.
Knotting, 23; Indian, 24; in a Warangal rug, 69.
Konieh rugs, characteristics of, 55.
Koran forbids animal forms in designs, 27; law of prayer in, 94.
Kotan-Daria, shepherds of, use felt rugs, 97.
Koyinjik, design in palace at, 7.
Kulah rugs, characteristics of, 55.
Kuba, Kabistan rugs woven at, 79.
Kurdish weave of Karminian resemble prayer rugs, 99.
Kurdistan, rugs woven in, 41; characteristics of rugs from, 47, 54.
Kurds weave Turkish rugs, 52.
Kutahia exports Anatolian rugs, 56.

L

Ladik, characteristics of, rugs, 56.
Lahore, characteristics of, rugs, 67.
Localities arranged alphabetically, 138.
Localities arranged geographically, 132.
Laristan, rugs woven in, 47.
La Savonnerie, factory at, 105; consolidated with Gobelins, 105.
Lobanou-Rostowsky Alexis, mention of, 24.
Loom, exquisite work of, in Orient, 9; and its work, 11; description of, 11; primitive character of Smyrna, 59; Navajo's imitate Orient, 115.
Lourdes, established a factory in France, 105.
Lucan mentions rugs, 6.
Lucknow, Dhurrie rugs woven at, 67.

M

Madder dye ranks high, 29.
Mahomet, followers of, use prayer rugs, 93.
Map, 136.
Marbles of Nineveh, 5.
Marquand, Mr., fine French rug owned by, 106.
Masulipatan, quality of rugs from, 67.
Mats, Egyptians make, out of papyrus, 36.
Meaning of place-names associated with rugs, 131.
Mecca rug, Shiraz rug often so-called, 49.
Medallion, design in Gorevans, 45; Hamadans, 45; Herats, 45; Herez, 45; Kirmans, 46; Sarakhs, 47; Serapi, 47; Shiraz, 48; Haidarabad, 67; Samarkands, 77.
Meles rugs, characteristics of, 56.
Mersherski first made Polish rugs, 85.
Merv, nomads of, weave Khilims, 99.
Meshhed rugs woven at, 46; Turkomans supply the markets at, 73.
Mesopotamia, witness of, 4.
Metellus mentions rugs, 6.
Mysore, quality of, rugs, 68.
Milassa manufactures Meles rugs, 56.

Mir Saraband, fineness of quality of 48.
Mirzapur, quality of rugs from, 68.
Miscellaneous information, 117.
Miscellaneous symbolism, 127.
Mohammedan religion forbids representation of animal forms, 27; Shiah sect does not obey, 27; green sacred color of, 33; introduce rug-weaving into India, 63; mosque plan of, 93.
Mohair rugs, made of goats' hair, 53, 57; woven at Akhissar, 54.
Moodj, quality of rugs, 68.
Moorish rugs, resemble Smyrnas, 104; Navajos follow, 114.
Morris, William, weave of rugs, 108; dyes used by, 108.
Moslem women weave Ouchak rugs, 57.
Mosul, characteristics of rugs from, 56.
Multan, characteristics of rugs, 68.
Murex, Phœnician purple, 6.
Museum in Austria, inscription on rug in, 120.

N

Naamah, legend of, 4.
Names given to rugs often misleading, 69.
Navajo rugs, character of, 114; plate and description of, 114; scarcity of, 116.
New England hooked or rag rug, character of, 111.
Nineveh, marbles of, 5; date of fall of, 7.
Nomad weavers, 15; habits of, 16; wool for Ouchaks bought from, 57; of Anatolia weave Yuruks, 59; Afghans, 70; Turkoman rugs, 73; Kazaks, 79; Chichi nomads weave Tehechens, 80; weave Khilims, 99.

O

Occidental, power loom is, 11; designs sent to the Orient, 27; rug-weaving particulars of, 103.
Onteora rug, character of, 113.
Orient follows ancient examples in color and design, 7; women are the rug-weavers in, 15; Occidental designs sent to, 27; Sharokh's weave rugs popular in, 63; use of Khilims in, 100.
Oriental, hand-loom is, 11; description of, 11; in modern design not to depend on, 27; antique designs now rearranged, 29; colors, 32; rugs firmer than Polish, 88; Symbolism, 121.
Orientals engaged in rug-weaving in the United States, 9; delight in subdued colors, 9; best with soft dyes, 29.
Osiris, priests robed in white, 32.
Ouchaks resemble Konieh rugs, 55; characteristics of, 57.

P

Palestine produces no rugs of importance, 92.
Palm used in Hamadans, 45; in Khorassans, 46; in Kurdistans, 47; in Sarabands, 48; Shiraz, 49; Sinna, 50; Kazak, 80.
Palmer, Mrs. Potter, mention of, 66.
Patna rugs, quality of, 67.
Paul's Tent Cloth, woven of goats hair, 53; how made, 53.
Papyrus used by Egyptians to make mats, 36.
Pashim wool, quality of, 19.
Peacock throne, fine silk rug before, 87.
Persia, Shiah sect in, 27; exports rugs to Egypt, 58; excellency in rug-weaving, 39; origin of art unknown, 39; civilization in, 39; Abbas Shah encourages rug-weaving in, 39; decadence of the art, 40; revival of it, 40; important source of income in, 40; localities to which rug-weaving was restricted, 41; extension of industry in, 41; women of all classes weave, 41; export trade, value of, 41; tribes from, wove Herat rugs, 45; Iran official name of, 46; Emperor Akbar sent for weavers to, 63; rugs from, more expensive than India, 64; art of silk rug-weaving introduced into, 84; designs from, copied at Cæsarea, 88; designs from, copied in Japan, 91; small embroidered rugs from, 94; Hunting rugs from, remarkable, 96; France introduces the art from, 105; symbolism of, 126.
Persian, knot, 23; design in Jaipur and Lahore, rugs, 67.
Persian rug, place of Tree of Life in, 5; cost of, 17; number of stitches in, 21; excel in color and design, 26; design generally floral, 26; in Fars women invent designs, 26; number of designs in, 27; plate and description of antique, 28; character of the finest, 39; demand for, in America, 43; value of, 51; characteristics of, 44; finer woven than Turkish, 52; more popular than India, 62; plate and description of silk rug from, 86; cost of silk, 88.
Persians dislike bright colors, 32; use of rugs by, 40; prefer small rugs, 40; use finest rugs for hangings, 41.
Peshawar, 19.
Philadelphia power loom used at, 14; growth of industry in, 110.
Phœnician Art, relation to Egyptian and Babylonian, 6; dye made in, 6, 30.
Place-names associated with rugs, meaning of, 129.
Plautus mentions rugs, 6.
Pliny mentions rugs, 6; mentions Indigo, 30.
Polish rugs, characteristics of, 85.
Power loom, Occidental origin, 11; used chiefly in United States and Great Britain, 14.
Prayer rugs, characteristics of, 93.
Priests of Zena robed in white, 32.
Principal colors of Ancient Egyptians, 32.

Punjab, Lahore, capital of, 67.
Purpurin, color from Rubia, 29.
Pushmina rugs, quality of, 69.

Q

Quality in rugs, 21.
Quaritch, Bernhard, quoted, 108.

R

Ralph, Julian, quoted, 63.
Red, produced from Rubia, 29; symbol for zeal, 32; truth, 33.
Resht, silk rug-weaving at, 88.
Rhamnus chlorophorus produces yellow, 30.
Rhamnus utilis produces yellow, 30.
Rochdale, power loom used in, 14.
Romans valued indigo for blue, 30.
Rose, symbol of divine wisdom, 32.
Rothschild, Baron Adolph, owns unique hunting rug, 96.
Rothschild, Baron Nathaniel, inscription on rug owned by, 120.
Rubia tinctorum makes madder dye, 29.
Rugs, utility of, 3; origin of need for, 3; weaving of, began, 3; definition of, 3; identical with carpets, 4; ancient Egyptian example, 5; used as awnings and coverings by Assyrian kings, 7; Greek perfection in weaving, 7; used as decorations since the earliest times, 8; use of in modern fêtes, 8; increasing demand for, 9; woven in Deccan, 13; wool used in, 19; from the Orient carefully selected, 22; designs shown best in large, 28; average size of large, 28; with aniline dyes fade, 29; used for decoration in Egypt, 37; Egypt now makes only coarse rugs, 37; fine quality of, in Persia in ancient times, 39; important source of income in Persia, 40; universality of use of, in Persia, 40; Persians reach their prime, 40; used for decoration in Persia, 41; quality of, produced by foreign firms in Persia, 43; sources of Turkish rugs, 52; how used in Turkey, 53; characteristics of Turkish rugs, 54; woven in Kashmir, 65; characteristics of India, 66; at palace of Chetel Sitoon, 70; character of Tekké Turkoman, 74; antiquity of Greek rugs, 103.
Rug-weaving, Saracens learn, 8; introduced into Europe, 8; by Orientals in United States, 9; in Egypt, Persia, and Turkey, 35; excellency attained in Persia, 39; encouraged by Abbas Shah, 39; originally restricted in Persia, 41; extension of districts in modern Persia, 41; in the Occident, 102.
Russia, Rubia grows wild in, 29.

S

Sabastos rug, character of, 112.
Saddlebags, woven in Feraghan, 44.
Saffron produces yellow, 30.
Samarkand rugs, plate and description of, 38; characteristics of, 77; silk rugs from, 88.
Sand, rug designs drawn in, 26.
Saraband rugs, qualily of, 48.
Saracens manufacture rugs, 8.
Saracens introduced tapestry weaving into France, 105.
Sarakhs, plate and description of, 32; characteristics of rugs, 48.
Sardanapalus and the marbles of Nineveh, 6; use of rugs by, 7.
Sargon, use of rugs by, 7.
Savalans, name given to Sultanabad rugs, 50.
Scipio mentions rugs, 6.
Scotland, power loom used in, 14.
Se-Ling-She discovered art of weaving silk rugs, 86.
Sennacherib, use of rugs by, 7.
Serapi rugs, characteristics of, 48.
Servia, Khilims woven in, 99.
Seville, fine Moorish rugs at, 104.
Sedentary weavers, 15.
Sharokhs weave rugs popular in the Orient, 63.
Shawls, art of weaving in Kashmir declines, 65.
Sheep thrive in mountainous districts, 53.
Shemakha, correct name for Soumaks, 81.
Shiah sect in Persia, 27.
Shiraz rugs, plate and description of, 16; quality of, 48; often called Mecca rug, 49.
Shirvan rugs, characteristics of, 80; Tehechens resemble, 80; Khilims woven at, 99.
Shuster, rugs woven in, from earliest times, 39, 41.
Sicily, rug-weaving introduced into, 8; silk rug-weaving introduced into, 86.
Silk, used in Polish rugs, 85; raising of, a vast industry, 86.
Silk rugs, woven by nomads, 70; characteristics of, 86; from Khotan, very superior, 87; small demand for, 88; cost of, 88.
Sindh rugs, quality of, 68.
Sinna, knot, 23; plate and description of, 42; characteristics of rugs, 49; Khilims woven at, 99.
Sivas, characteristics of, 58.
Skins, preceded rugs, 3, 37.
Smyrna, produces best madder dye, 29; rugs woven of goat's hair, 53; trade in Karaman rugs at, 54; mart for sale of inferior rugs, 58; Moorish rugs resemble those from, 104.
Soumak, plate and description of, 12; flat stitch used in, 23; characteristics of, 81; should be called Shemakha, 81.
Spain, Saracens introduce rug-weaving into, 8; silk rug-weaving introduced into, 86; rug-weaving brought to America from, 114.
Spinning, references to, 4; Jewish legend of, 4.

Srinagar, characteristics of rugs from, 69.
St. Clement, legend of, 98.
St. Sophia, Basilica of, 93.
Stitches in a Persian rug, 21; different stitches used, 24.
Sultanabad, rugs woven in, 41; American firms have factories at, 42; quality of rugs woven at, 50; silk rugs from, 87.
Sumac produces yellow, 30.
Switzerland produces fine rugs, 106.
Symbol, black of error, 32; white, purity, 32; red, faith, 32; yellow, brought evil, 32; blue, truth, 32; black and indigo, sorrow, 32; rose, divine wisdom, 32; green, knowledge of most High, 32; yellow, royalty, 33; red, virtue, 33; white, mourning, 33; black, vice, 33; green, holiness, 33; in Navajo rugs, 115; catalogue of meanings of, 122.
Symbolism in color, 32; in Kirman rug, 47.
Syrians weave Turkish rugs, 52.

T

Tabriz, plate and description of, 111; Karadagh rugs made near, 46; quality of rugs woven at, 50.
Talim, definition of, and use of, 28.
Tehechen rugs, characteristics of, 81.
Teheran, fine Persian rug at, 51; fine example of silk rug at, 87; exported from, 88.
Tekké Turkoman, characteristics of, 74; utility of, 74; plate and description of, 74.
Thebes, fresco at, 5.
Thibet, Chinese, wool produced in, 19.
Toledo, fine Moorish rugs at, 104.
Tombs in Egypt, testimony of, 4.
Transcaucasia, Constantinople mart for rugs from, 52.
Tree of Life, place of, in Persian rug, 6; in Kirman rug, 47; in Kashgar rugs, 76, in prayer rugs, 95.
Turfani wool, 19.
Turkey, German factories in, 13; green sacred color in, 33; exports rugs to Egypt, 38; principal rug-manufacturing district in, 52; each district has a different design, 52; floors of houses in, covered with rugs, 53; Mosul rugs made in, 56; cost of silk rugs from, 88; Khilims woven in, 99; symbolism of, 129.
Turkish rugs, Canstantinople great mart for, 52.
Turkish knot, 23; rugs are manufactured by various peoples, 52; not so finely woven as Persian, 51.
Turkish Kurdistan, Khilims woven in, 99.
Turkoman, rugs made in, similar to Beluchistans, 72; characteristics of, 73, 76; made by nomad tribes, 73; make camel's hair rugs, 73; irregular designs in, 73; silk rugs from, size of, 88; Karminian, woven in, 99.
Turmeric produces yellow, 30.
Tyrian purple, value of, 30, 32.
Tzitzi, same as Tehechen, 80.

U

United States, rug-weaving by Orientals in, 9; power loom used in, 14; Agras popular in, 66; Dhurries popular in, 67; Tekké Turkoman rugs restored in, 74; popularity of Japanese rugs in, 91; Khilims popular in, 100; rug-weaving in, 110.
Urfa rugs woven at, from Persia or Kurdish territory, 51.

V

Vegetable dyes, best, 29.
Vine, palmettes and rosettes in Feraghans, 43.
Volk, Mrs. Douglas, and the Sabatos rug, 112.

W

Warangal rug, quality of, 68.
Weavers, 15; classes of, 15; method of life, 18; skill in Egypt, 37; in Persia dictated to by foreigners, 43; brought from Persia to India, 63.
Weaving, began, 3; done in India by boys and men, 15.
Western India, description of loom used in, 12.
Wheeler, Mrs. Candace, mention of, 113.
White, signified purity, 32; used to outline other colors, 32; mourning, 33; color worn by student, 33.
Wilkinson, Sir J. Gardner, quoted, 5.
Wilton, power loom used at, 14.
Women, weavers in Japan, 13; almost exclusive weavers in the Orient, 15; in Fars, invent designs, 26; without class distinction weave in Persia, 41; of Kurdistan weave for their own entertainment, 55; weave in houses in Ouchak, 57; exclusively weave Sivas, 58; for quality of, 58; weave Tekké Turkoman rugs, 74; Persians weave finest prayer rugs, 94; weave Greek rugs, 124.
Wool, its kinds and qualities, 19; fashion, quality of, 19; affected by climate, 21; not used in India, 63, mixed with silk effective, 87; used in Greek rugs, 104; in Abenákee rugs, 110.
Worcester, power loom used at, 14.

X

Xanthin from Rubia, 29.

Y

Yarkand rugs similar to Kashgars, 76.
Yellow, produced from Rubia, 29; from Persian berries, 30; thought to bring evil, 32; favorite color with Persians, 32; symbol of royalty, 33; important color in Feraghan rugs, 44.
Yezd, characteristics of rug from, 51; felt rugs woven at, 97.
Yomud Turkoman rug, characteristics of, 75.
Yuruk, characteristics of, rug, 59; Khilims woven at, 99.

Z

Zeus, priests of, robed in white, 32.

00063967

Digitized with financial assistance from
Observer Research Foundation
on 01 June, 2019